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THE MOVIE ENTERTAINMENT MAGAZINE

JULY 1977 70222-MM

75¢

Liza Minnelli in
New York, New York

Rollercoaster

The Spy Who Loved Me

The Deep

The Other Side Of Midnight

The Heretic

Sorcerer

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CENSORSHIP:
What it means to you

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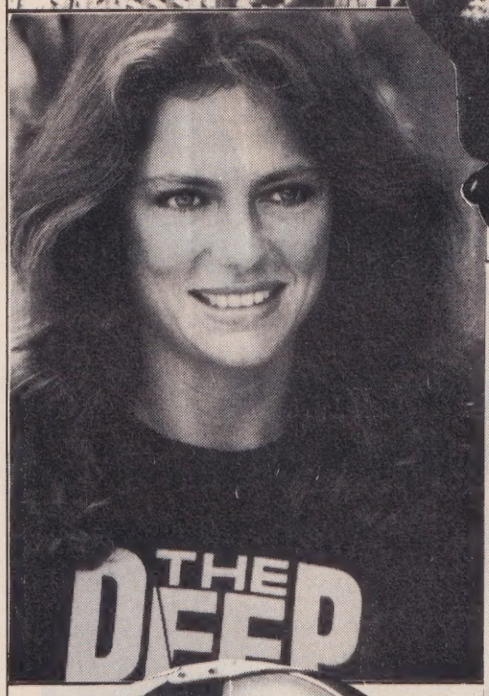

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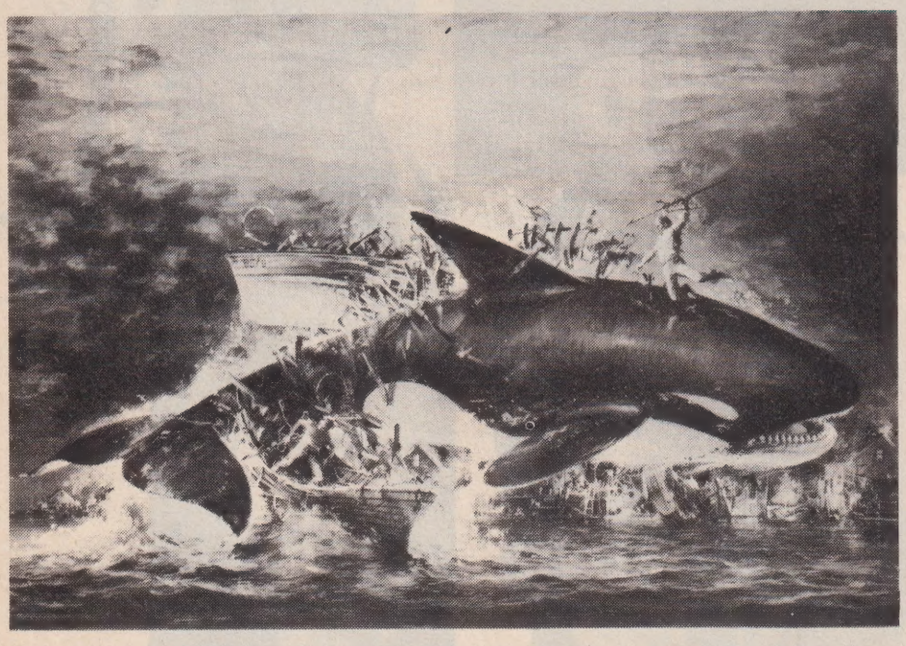

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Check Your Local Newspaper for Listing

Letters

I have been a theatre usher for the past 4½ years and have taken several university film courses. I view you magazine as a unique informant for the average moviegoer and an interesting critique and synopsis for the experienced movie buff. Even the ads are tasteful and selective. The most notable characteristic is the artistic accumulation of film reviews, in-production notes and photographs. The clever idea of distributing them at the theatre provides the patrons who arrive early and who sit through intermission with an informative movieguide and a list of upcoming films. Advertising has finally found the proper form and place to attract attention. Congratulations...and good show(s)

Paul Turner
Brantford, Ontario

Without a doubt, "Showbill" is the best move magazine that I have seen. Sure, there are others, but none can be compared to it's excellent articles, interviews, and scenes from films. Truely a unique magazine, and that's why I'm subscribing.

Dave B. Collins
Vancouver, B.C.

I really enjoyed your article on Slapshot and think it will be a big hit.

Shauna Walters
Sydney, N.S.

I would like to congratulate you fellows for adding more excitement to a good movie.

Eddy Perkovis
Hamilton, Ontario

At first, they appeared rather amusing, but as issue after issue appeared with them, it became rather ridiculous instead. I am, of course, referring to the congratulatory letters to the editor from the many self-proclaimed "movie buffs." Fine, you are a good publication, but is it necessary to continue flaunting the bouquets? I think your letters column might be more useful as an expression of readers' reaction to your stories. So, give yourself a final giant slap on the back and tighten the letters column into something more worthwhile - if possible.

Matthew Scholtz
Tillsonburg, Ontario

ED.NOTE We more than agree with your letter, however, please note at the bottom of this page that we welcome readers' comments, opinions, criticisms and suggestions, so let's have them.

I read your interview with Sylvester Stallone and I enjoyed it very much.

Cheryl Peteherych
Nobleton Ontario

I have read your interesting magazine and the exclusive interview with Sylvester Stallone was excellent. I saw the movie myself and thought it was the best movie I've seen in years.

Thomas Sawyer
Richmond, B.C.

I want to congratulate you on your great success with "Showbill". I love the colourful pictures and the descriptive articles about them.

Vickie Caroulas
Toronto, Ontario

May I suggest that you use your influence on our local cinemas to aid the senior citizens. Some cinemas show on their ticket office that they allow the special rate for the aged, but some do not. Would it be possible to have a sign...not too small.. to show that, that particular cinema does, or does not grant the special rates. It would save the embarrassment of having to ask.

Wilson Harford
Toronto, Ontario

ED.NOTE we are in the process of talking to the people concerned to rectify the situation.

Showbill takes us behind the scenes.

Phil Ellenburgh
Regina, Saskatchewan

Long life to "Showbill", the best movie magazine in America!

Michel Rivard
Charlesbourgh, Quebec

I would like to thank you for publishing the interview with Rocky in the April-May edition. Les Wedman has my warmest congratulations.

Joyce Seto
Toronto, Ontario

Showbill always provides me with exciting news about movies.

Danny Carty
Aurora, Ontario

SHOWBILL *welcomes your opinions, criticisms and suggestions. However, due to the volume of mail received, will acknowledge them on a first received basis. Letters for publication, should be addressed to:*
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ROLLERCOASTER

It rears and plunges, thrilling its victims. In an extortionist's scheme

By Sarah Atherton

If you have seen Earthquake or Midway, you are familiar with the shuddering impact of Sensurround. In Rollercoaster, producer Jennings Lang and director James Goldstone bring to the screen a kind of suspense and terror of a most unusual character - and what's more, this tension takes place in an unusual setting. This is indeed a "mid-way" of another sort - a supposedly carefree amusement park.

The undercurrent of fear is generated by actor Timothy Bottoms, who plays the part of a cool-headed extortionist. His price is one million dollars, and if he is not given this impressive sum, the rollercoaster is his goal - and along with this churning powerhouse of would-be fun, the innocent; the unsuspecting. What makes this character particularly evasive and at the same time, macabre, is his wholesome appearance. To know that this gentle-looking young fellow has calculated the dreadful and sinister events that will take place is chilling.

George Segal, alias safety inspector in Rollercoaster, may or may not save the situation, and this fact builds the tension to an even higher crescendo. In many cases, the "hero cop" or "super sleuth" time and time again demonstrates his robot-like ability to squash the villain. Segal's job is to outsmart a psychotic. Just think of this... since when has the "normal" mind been able to think in terms of the bizarre? The frightening fact remains that the killer may always be one step ahead. Other luminaries in the cast include Richard Widmark (a veteran of inspector roles) appearing as an FBI agent and Henry Fonda as the man who put Segal to work in order to hopefully prevent tragedy on the rollercoaster.

Even with the somewhat frightening aspect of the film, it is assuredly not a gruesome motion picture which would exclude attendance by over-sensitive persons. The pace is fast, the dialogue excellent, and the plot - an intense

the rollercoaster is the unwitting mark.

thriller. Although the villain is indeed an undesirable sort, he does not go about butchering people with razors or knives, and that in itself is a relief. Just lose yourself in the nail-biting suspense. The mind-boggling effects on the screen of a giant rollercoaster soaring and plunging through its course, combined with the thundering and shuddering of Sensurround may have you wishing that you had a safety belt attached to your theatre seat.

If you think of the problem encountered in Rollercoaster, it shares similarities with previous disaster films in that there are explosions, screams and rapid chases involved. However, there remains a difference - the antagonistic force is this time human instead of the ill will of nature and even the thinking of the human is unexpected in this way... instead of choosing a big-business, downtown structure as his target, or a stadium where tens of thousands are "trapped", he goes to an amusement park (where people are scattered and not concentrated into one structure) and in this particular situation, makes us ask the question... "Who says you can't hit a moving target?" ▪

Sarah Atherton is an american freelance writer now residing in Canada.

Susan Strasberg

Timothy Bottoms

George Segal

New York, New York....
A special magic
made splendid by the
music, hope and expectation
of post-war America

By Noah James

Film is fantasy and the succesful film is a form of fantasy fulfillment. The musical, the most escapist of genres, and the most American, has been on the endangered list since the 1960s. The qualities that make a musical great, are not easily pinned down. A musical need not emphasize dancing at the expense of singing, or production numbers at the expense of plot. Sometimes it is a star, a Judy Garland or Fred Astaire, that makes a musical work. Other times it is a choreographer, like Busby Berkeley, or a director, like Vincente Minnelli. A musical is a mixture of many ingredients, and more often than not, it depends on a special magic to make it work. "Chemistry", they call it.

Five years ago, "Cabaret," a daring piece of diverting escapism, pumped new life into a tired, almost embalmed, form. It used music in exciting ways and was an uncompromising, hard-nosed look at life consistent with the coming of age of America in the 1960s.

Martin Scorsese, one of Hollywood's hottest new directors by way of "Mean Streets," "Alice Doesn't Live Here Anymore," and "Taxi Driver," has now given us New York, New York. Hailed as the best musical since "Singin' in the Rain," the summit of the Hollywood musical, NEW YORK, NEW YORK, stars Robert De Niro, last year's psychotic cabbie, and Liza Minnelli, the catalyst of "Cabaret."

Set in the heyday of the hepcat, when Tommy Dorsey, Artie Shaw and Benny Goodman, put you in the groove and music poured freely over the airwaves from America's ballrooms and rooftop lounges, NEW YORK, NEW YORK is a romantic musical-drama about the Big Band era during the years immediately following the end of World War II.

In those days — in the movies, at least — the struggling young songstress, always fell in love with the intense, young, struggling saxophonist. In New York, New York, Liza Minnelli is Francine

continued

continued

Evans, the USO girl who becomes a star, and Robert De Niro is Jimmy Doyle, the jive-talking musician whose first love is his tenor sax. Their story, is a roller-coaster ride from love to success, the classic showbiz fable of the effects of fame on individuals whose goals are reached at great personal sacrifices.

"This is not a nostalgia picture," insists Scorsese, "it's about two people who can't live together and who can't live apart. It deals with the difficulties of relationships when people are making it big."

Having spent most of his childhood in the darkened recesses of lower Manhattan movie houses, Scorsese has now realized his fantasies by creating a musical rich in references to those he used to watch while stuffing himself with cokes and popcorn.

An extravaganza filled with magic, unexpected transitions and a lavish use of light, color, costumes and sets, NEW YORK, NEW YORK is the apotheosis of the old glorious technicolored, smooth-flowing musicals natured at the MGM studios, where New York, New York was filmed. Using

New York, New York

continued

sets and backdrops that are obviously artificial, he has utilized the very fantasy elements that the musical film is best equipped to deliver: special architecture and magical effects.

New York, New York provides Liza Minnelli the perfect role with which to revitalize a movie career sagging since her brilliant Oscar winning performance as Sally Bowles. Singing old standards and four original tunes composed for her by Fred Ebb and John Kander, the songwriting team for Cabaret, she once again becomes larger than life whether belting out songs or displaying her flair for the dramatic.

As for De Niro, also an Oscar winner, as Best Supporting Actor for his striking performance in "The Godfather, Part II, his hot-tempered and talented saxophone player is yet another display of his dazzling versatility and authentic characterizations. A perfectionist, if not fanatic, when it comes to researching his roles, De Niro spent days, weeks, months, learning to play the saxophone, or at least handle it like a pro, under the guidance of George Auld, one of the outstanding tenor saxophonists of the swing era.

Martin Scorsese says, "this light, frothy musical just may turn out to be my most personal film. New York, New York is the kind of movie I have always wanted to make." ▪

Liza sings as Bobby plays the saxaphone

A long time ago in a galaxy far, far away...
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Opening Soon At A Theatre Near You

By Bill Webster

THE SPY

He's the irrepressible super spy known world-wide as Agent 007, James Bond

Albert R. "Cubby" Broccoli was one of the first international movie producers to face and meet the major problem facing the motion picture industry. Briefly stated, the problem is to get people away from their television sets, their resort cottages and their swimming pools and into the movie theatre.

Broccoli realized the solution lies in making each movie an "event", a special sort of happening which no person will want to miss. He demonstrated his theory with the first James Bond, 007 thriller, by building into the story a skillful blend of special effects and feminine charm to balance the powerful charisma of Agent 007 himself.

There were those who believed the Bond spy stories were just a one-shot affair, or perhaps two at most. But Broccoli knew better. He believed that if each film in the series could be the kind of special event for which those people who normally see fewer than five or six movies per year, would stand in line to see, rather than take a chance on missing it, this series could go on forever.

And he is proving his point. The 10th and latest Bond film, The Spy Who

WHO LOVED ME

Loved Me, will soon be the occasion for the long lineups at theatre box offices which have characterized the nine earlier Bond episodes. These films quite properly are sequels, being based on the activities of the same character and material from the same author, Ian Fleming. Where most sequels bore, and fail, the Bond films have succeeded beyond imagination. Broccoli does not permit each film to just be another story in the series. His creative and imaginative genius have made each Bond film an event capable of standing on its own as a superlative piece of entertainment.

How to make The Spy Who Loved Me another outstanding event was very much on Broccoli's mind as production got underway. To tell the story the way he wanted to, he needed a huge oil tanker and other ships within the confines of a movie sound stage — if at all possible. Without this arrangement, pictures of the ship would have to be worked into the film as backgrounds. He said to production designer Ken Adam: "Unless we change the story a good deal and get into some very boring miniatures which don't look real we'll have to build our own tank and silent stage." Talking about it later, Broccoli said: "We were convinced at this time we couldn't find a location."

But Broccoli went to work with Adam and they used locations at hand. What is now known as the 007 stage took shape on the Pinewood Studio lot in Buckinghamshire, England. It's the world's biggest sound stage built to house the expansive thinking of Broccoli and Adam, a quite marvelous piece of design and engineering for this new film.

At a time when film studios in Europe and in Hollywood have been closing sound stages and other production buildings in the interests of economy, this Spy Who Loved Me stage is the first film stage to be built in the western world for eight years. As Broccoli puts it, there was no alternative to building it if his ideas for this tenth Bond film were to emerge as the kind of spectacular event he felt was possible.

A new stage had to be built because there was no other anywhere in the world which could take in the set design, which includes 1,200,000 gallons of water, a massive area of a full-scale 600,000 ton oil tanker, one United States nuclear submarine, one British nuclear submarine and one Soviet nuclear submarine as well as hundreds of people, ships' crews and film crews.

Since there were no sound stages already available which would accommodate these demands, Broccoli and Adam travelled through Britain and some parts of Europe in search of a structure which would accommodate what they had in mind. It soon was crystal clear the only way to get what they wanted was to start from scratch and build their own gigantic film stage.

The glamorous female spy has been an important factor since the early days of the motion picture. They have helped Broccoli make each one of his Bond films an event the movie-going public has felt it had to see for itself.

Newcomer Barbara Bach joins the long list of glorious lady spies as the intelligent and sensuous Russian secret agent, Anya, in The Spy Who Loved Me. Making her international movie debut, she is the latest of the Bond beauties, playing adversary to Roger Moore's James Bond.

The Spy Who Loved Me is directed by Lewis Gilbert from a screenplay by Christopher Wood and Richard Maibaum based on the 007 character created by Ian Fleming.

Bill Webster is the Entertainment Editor of The London Free Press.

CENSORSHIP: What it

"This land was made for you and me"- but we're all different in the eyes of the censor boards

Reading back through the various movie magazines which have come and gone (and there have been many of them) over the years, one subject, that of censorship, has remained constant. Nothing written about it today is substantially different from what was written fifty years ago. Essentially, what the authors, with a considerable body of public opinion behind them, are continually asking is, "why are motion pictures censored?"

Looking at a great many films today, with their gutter language, explicit sex and violence, anti-social behaviour and frankly immoral acts on the part of characters who are not always villains to be punished by law, some observers may react with some astonishment on hearing that in Canada, and in many other countries, films are indeed still censored, some quite heavily, and many are banned outright.

Church and state guardians of moral values

Why? Simply because from the earliest days of cinema, the Establishment, represented by the power of church and state, was frightened of the visual and verbal power of motion pictures; and of their easy accessibility to and great popularity with mass audiences. Ever aware of the need to exert control over the multitude, the churches guarded moral values and the state kept an eye on political aspects. The other arts appealed only to the educated few, who could safely be left to their moral disintegration. Theatre, opera, ballet were available only to the few, mostly in a few large cities. But motion pictures appealed to millions and were seen by millions all over the world and usually they were seeing all the same films at the same time. The Establishment then, did not think it wise to let these "uneducated" masses learn too much from such a powerful and influential medium as the cinema. For almost half-a-century, motion pictures

by Gerald Pratley

means to you

were forced to distort and water down the truth under the restraints of absurd censorship codes. As a result, the cinema created mostly worlds of fantasy, from musicals to westerns. Those were the days when censors were such prudes that the word "pregnant" was considered obscene, and not allowed to be spoken!

Filmakers exhaust themselves doing battle with blue noses

The wonder is that under such severe censorship, so many films of social realism did get made, and have become classics. But it was always extremely difficult for filmakers, who exhausted themselves doing battle with the blue noses.

All the arts have their troubles with censors. Simple-minded councillors, customs officials, librarians, policemen, special interest groups, churchmen and others, all find something objectionable and obscene around them: here a play, there a magazine, now a book, and later an art exhibit. But always after the fact; none must suffer the constant and prior censorship that is the misfortune of motion pictures in Canada.

In the United States, always in the vanguard where the right of freedom of expression is concerned, there are no official state censorship boards of any kind. Some films are seized by the police, after they have opened, usually on the grounds of obscenity, and the case rightly goes before the courts where most are lost, only a few win. A voluntary ratings system is administered by the industry working in concert, by which films are classified according to their suitability for various audiences. Many Americans feel this is a violation of their freedom of choice, and of their right to decide for themselves what they and their children see.

Canada however, is the most over-censored country, in film, among the western democracies. There are ten

Unlikely rest of Canada to see "Empire of the Senses"

provinces and eight have censor boards. Newfoundland and Prince Edward Island take their films as they are censored by New Brunswick. Quebec (once the most rigorous) is now the most liberal. Films are classified, but never cut. The Quebec board recently passed the Japanese film, "Empire of the Senses." It is highly unlikely that the rest of Canada will see it.

British Columbia is said not to cut films it places in the Restricted Category, but then the prints the board receives are those which may have been cut by the Ontario Censor Board! Ontario has still not given up the practise of cutting films it places in the Restricted Category. The prairie provinces are far more liberal than they once were (remember "Tom Jones"?), but as with all censors, we seldom know what they are up to as they work in the dark and rarely, if ever, let the public know what they are snipping at with their scissors.

But what strikes most Canadians as being very odd is that the governments of the provinces must think we are all different in that what is passed for people living in one province may be denied those living in another!

And while we are always being told that what is cut from the films would be harmful for us, the censors who see all this dangerous material every working day, seem to thrive on it.

Furthermore, those moviegoers who blame distributors for not bringing into the country films which have a limited appeal might like to know that distributors must pay to have their films censored eight times, and the fees are not light.

The issue now as always is whether or not the public will continue to accept the practise whereby eight small groups of men and women, mostly anonymous, are to be allowed to continue to decide what audiences may or may not see. There is no right of appeal, even to the courts. The press seldom mentions film censorship, the public seldom complains. It is a supreme irony of our times that the motion picture's power to inform and influence public opinion should continue to suffer constant censorship.

The end may be in sight.. court case lost over censorship of "Last Tango in Paris"

The end may be in sight however. The province of New Brunswick, which lost a court case over its censorship of Last Tango in Paris, has appealed the decision to the Supreme Court of Canada.

If the Supreme Court upholds the decision handed down by the Supreme Court of New Brunswick, then film censorship will no longer be valid as presently administered by the provinces; only classification, which is reasonable. We already have the Criminal Code and the Courts to protect us from obscenity, so no great flood of pornography is likely.

But the Supreme Court appears to be in no hurry to hear the case. Why should it be? Films have been censored for seventy-five years, give or take a few; we can wait a little longer. ▪

Currently before the appeals division of the Supreme Court of Canada in Ottawa, a case, arising in Nova Scotia is pending, that calls into question the constitutionality of film boards in Canada. A decision on that case is expected at the conclusion of the present session. SHOWBILL will report on the final decision.

What do you think of censorship in Canada? Let us know and we will publish a selection of your letters. Write to:

Showbill-Censorship
105 Davenport Road.
Toronto, Ontario Canada
M5R 1H6

by Gene Telpner

THE DEEP

We know so little

What is this mysterious, mad fascination that men have with the sea? It has existed since Moses parted the waters of the Red Sea for the escaping Israelites, letting them close again just in time to drown the pursuing chariots of Pharoh's Egyptian army.

Years later, author Jules Verne continues the intrigues of the sea with his famous 20,000 Leagues Under the Sea which will thrill countless generations of readers.

continued

David (Nick Nolte) and Gail, (Jacqueline Bisset) while on a diving vacation in the Caribbean discover intriguing sunken cargo, and aided by Treece (Robert Shaw) they attempt to unravel the mystery of the deep.

THE DEEP

Continued

But it was the 20th Century when the magic of film made the greatest single contribution to underwater tales. No one can dispute the fact that Jaws set a new record for a sensational success of a motion picture which may never be equalled.

Yet, it could happen! After all, it was Peter Benchley who was co-author of Jaws. Now he is the author of The Deep which roared up the best-seller lists all over the world with the speed of lightning.

Columbia Pictures has chosen wisely in making The Deep because everyone connected with it has a proven track record. Peter Benchley, the author, is also the co-author of the screenplay along with Tracy Keenan Wynn who at the tender age of 30 already has two Emmy Awards to his credit.

Of course for Peter Benchley, literary achievement runs in the family. His father Nathaniel and grandfather Robert were both famous in the world of humor with Robert Benchley probably the most versatile humorist in America.

Benchley has had a lifelong "love affair" with the sea which began at the age of nine when he spent summers on Nantucket Island. In later years he began research on marine life subjects, and some of this marine biology study became the basis for the development of his book, The Deep.

Director of the film, Peter Yates, has one particular specialty that was completely adaptable for this picture; he is an accomplished scuba diver which was a vital attribute for The Deep. But of course he's much more than an underwater freak; Yates directed the very fine film Bullitt, The Friends of Eddie Coyle, and For Pete's Sake which starred Barbra Streisand.

If you loved Robert Shaw in Jaws, you'll adore him as the powerful Romer Treece in The Deep. Shaw is the perfect rugged type for the adventure story, his performance in the suspense film Black Sunday was probably a hallmark in his powerful interpretation of an Israeli undercover agent who foils a plot to kill 80,000 people at a football game.

Columbia was fortunate to obain Shaw because he is one of the most sought-after actors in the business. In an interview with Robert Evans during the release of Black Sunday, Mr. Evans said that no one could have handled the role in Black Sunday as well as Shaw.

And who could forget Shaw's brilliant interpretation of a Russian villain when he tangled with James Bond in From Russia with Love? Robert Shaw's nine children often joined him on location for The Deep, in fact one of them, 14-year-old Colin, has a role portraying Treece (his father) as a young boy.

Nick Nolte, a versatile young actor who has come a long way since he left his home town of Omaha, Nebraska, takes the role of David Sanders, the young adventurer who with his wife (Jacqueline Bisset) discovers the astounding treasure in an old shipwreck while diving in the waters off Bermuda. Much of the filming was done in the British Virgin Islands around an actual shipwreck that has been there since 1865. It was once the RMS Rhone which went down in a hurricane with a loss of 125 lives.

Jacqueline Bisset, as Gail Sanders, is certain to win recognition for the role of a modern woman who faces the terror of the deep to support her husband in a death-defying adventure. She was also in the film Bullitt which was directed by Peter Yates, some of her other films include Day for Night and Murder on the Orient Express.

From The Deep, Miss Bisset will take the lead role in a picture called The Greek Tycoon.

The basic story line is well known to the millions who have already read the book. And it could happen to anyone. After all isn't it possible that some of us could in our lifetime have plunged into a friendly-appearing pond only to find we made a near-fatal mistake by not realizing it was eerily deep water.

This is the kind of situation that David and Gail Sanders (Nolte and Bisset) encountered in the film. They were a vacationing, happy and carefree young couple on a frolic into the Bermuda waters to explore a sunken wreck.

Jacqueline Bisset in role of modern day woman, faces the death-defying terror of The Deep.

The discovery of a strange ampule plus a coral-encursted Spanish medallion near the wreck set the stage for a dangerous adventure. Word of this discovery brings them into contact with ruthless underworld figures and an unexpected whirlpool of intrigue both with human "sharks" and ocean predators of the deep.

Beset from all sides the couple find unexpected help from Romer Treece (Robert Shaw) who is the ocean-wise keeper of the St. David's Lighthouse. The trio team up against the treacherous villain, Henri Louche (Lou Gossett) in the deadly race against time to salvage the elusive treasure and to prevent the mysterious ampule from falling into the wrong hands.

There is no question that Peter Benchley is the master of the nerve-wracking escape, the weaver of a fast-paced story which keeps the suspense right down to the frightening finish.

Some of the reviewers who read The Deep called it more powerful than Jaws, the London Daily Mirror said that it knocked Jaws "into a cocked hat for narrative power and sheer excitement."

Peter Guber, the film's producer, chose The Deep as his first film to be made under the banner of his own independent organization, Peter Guber's Filmworks. He formed his company after seven years in key production executive capacities with Columbia Pictures.

With The Deep, Mr. Guber may well have made the wisest choice of them all because it could go all the way. Sunken ships, hidden treasure, dangerous waters, fear and evil; with those ingredients how could The Deep help but create lineups at the box offices? ■

Gene Telpner is Entertainment Editor of The Winnipeg Tribune

Saturday Night Movies on CBC Television

Everybody loves the movies and this summer CBC-TV will be bringing you some of the best loved classic and contemporary, comedy and thriller, dramatic and musical films ever made.

***June 4th**
MONTY PYTHON AND THE HOLY GRAIL (1976)

Is nothing sacred to these mad men from England?

***June 11th**
THE MAN INSIDE (1976)

James Franciscus and Jacques Godin star in this thriller about an undercover RCMP officer.

June 18th
LOVE AMONG THE RUINS (1975)

Katherine Hepburn and Laurence Olivier directed by George Cukor in this Emmy Award-winner.

*check local listings

June 25th
SUDDEN FURY (1976)

A film of terror and suspense starring Dominic Hogan and Gay Rowan.

July 2nd
HANS CHRISTIAN ANDERSEN (1952)

Danny Kaye stars in the charming musical 'biography' of one of the world's greatest story-tellers.

July 9th
GUYS AND DOLLS (1955)

Marlon Brando and Frank Sinatra are Damon Runyon's guys in this light-hearted musical.

July 16th
WUTHERING HEIGHTS (1939)

Laurence Olivier and Merle Oberon star in this classic film of love and passion.

July 23rd
I WILL FIGHT NO MORE FOREVER (1975)

The story of Chief Joseph of the Nez Perces Indians and his people's tragic confrontation with white culture.

Saturday Night Movies at 8:30 on CBC-TV

Summer's On Us

ORCA

by ROBERT GLOVER

In the ever-popular "disaster" films of recent years, Nature is constantly seen waging a vendetta against man. Accordingly, these same rebellious forces are continually routed by man, the most intelligent (if not violent) creature on earth.

In Paramount Pictures' summer release of ORCA however, man isn't depicted as being all that invincible. This unusual twist on the Man vs. Nature theme is being presented by Dino De Laurentiis, producer of King Kong and The White Buffalo.

ORCA casts Richard Harris as a North Atlantic fisherman in deadly mismatched struggle with a gigantic, extremely intelligent killer whale Captain Nolan (Harris) incurs the wrath of "Nickfin" (a very misleading name) one

"orcinus orca" when he slays its mate and her unborn child.

"Nickfin", an intensely human-like sea animal, begins to stalk Nolan and his crew desiring revenge for this act of murder. Disbelieving in the orca's intent, Nolan resolves to capture it as has sometimes been done in reality.

Instead, there ensues an avalanche of havoc, death and destruction that could well have come from Herman Melville's classic novel Moby Dick, a $12 million film. ORCA doesn't deserve to be called a "fish story" or "a whale of a tale".

Executive producer Luciano Vincenzoni also shares the responsibility as well for ORCA's creation; having co-written the screenplay with Sergio Donati. Vincenzoni's 75 previous scripts have all been filmed, with at least 60 of them (including ORCA) his own original manuscripts.

Vincenzoni discussed ideas for a "sea monster" story with De Laurentiis, consulted his oceanographer brother for advice, returned to De Laurentiis with the idea and was told: "write it".

At least some of "Nickfin's" feats in ORCA are within the performing capability of a real orcinus.

The orcinus' 48 teeth can smash a whaling boat's keel, and with its mouth the whale can swallow a dolphin whole and consume 12 seals. Found in a recently dissected orca (27 feet long) were 13 porpoises, a human corpse and 14 seals; the whale having choked to death on the 15th.

ORCA was filmed wherever possible on location at sea, since it is here that much of the film's action takes place. The coastal waters off Newfoundland and the island of Malta were principal shooting sites, with additional lensing done in Australia and British Columbia.

Killer whales photographed in captivity at the San Francisco and Los Angeles Marinelands provide vital footage in many thrilling underwater sequences. These whales possess a cunning intelligence, abundant energy, and attain cruising speeds of 25 miles an hour.

Locations and live-action can only be utilized to a certain extent, and it is here that numerous skilled technicians must take over. Cinematographer Ted Moore captures ORCA's strong action sequences with the same flair found in his work on the James Bond film series.

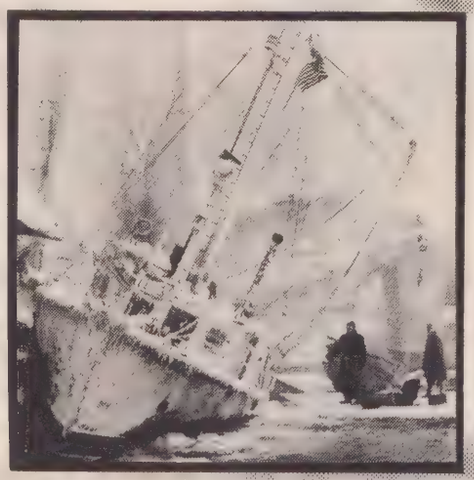
Moore is no stranger to working on films that employ large-scale special effects, as all the Bond films do. Furthermore Moore had just completed prior to ORCA, filming on Ray Harryhausen's Sinbad In The Eye Of The Tiger, the 3rd "Arabian Nights" tale by this master of visual effects.

Art director Boris Juraga's principal set in ORCA is the 60 foot, 50 ton fisher named "Bumpo" that is Captain Nolan's floating home. There is also a fishing village that smacks of Newfoundland's splendid natural beauty but then Hollywood specializes in making illusion so convincing.

The many complex action sequences in the film are the expertise of assistant director Brian Cook, who supervised the battle sequences for Barry Lyndon. Practically every elaborate scene in ORCA also requires work with some of Hollywood's best special effects men.

Alex Weldon, who engineered the tank clashes in Patton and exploded Krakatoa East Of Java in 1969, is one of the unseen wizards here. Weldon

continued



One Last Shot

When you're drinking tequila, Sauza's the shot that counts. That's why more and more people are asking for it by name.

TEQUILA SAUZA

Number one in Mexico.
Number one in Canada.

ORCA

continued

provides a wealth of smashed and sinking boats, wrecked piers, collapsing houses and exploding oil tanks.

Charles Staffel, a British veteran, handles the "front projection" on ORCA through which live-action figures are shown in focus with separately photographed models.

Richard Harris and Charlotte Rampling head what is otherwise an unspectacular but respectable cast of veteran character actors and fairly new faces. Harris is perhaps best known for portraying John Morgan, the Englishman with a Sioux's heart in the two Man Called Horse films.

Harris' fisherman character is billed as "determined and courageous" but in light of current seal and whale conservation attitudes, the film audience might see him differently. Best known of the newcomers is Chief Will Sampson, who portrays Umliak in ORCA.

The full-blooded Cree Indian won overnight recognition in One Flew Over The Cuckoo's Nest and is also visible currently in The White Buffalo as Chief Crazy Horse. One might feel upon viewing the former film and ORCA that producer De Laurentiis is preoccupied with larger than life beasts.

Not so; set to commence filming July 1st is The Great Brinks Robbery, based on the 1950 "crime of the century". De Laurentiis also hopes to remake The Hurricane, and will have to strive to surpass John Ford's 1937 classic.

Directing ORCA is Michael Anderson, who directed last summer's successful Logan's Run on which a new CBS fall television series will be based. Anderson has been referred to by some critics as an "impersonal, faceless hack".

Yet among his past accomplishments are Around The World In 80 Days and The Shoes Of The Fisherman; credits which well qualify him to helm ORCA. The film's production involved seven different filming units working at once on twelve separate locations.

Hopefully however, ORCA's reception by the film-going public upon its July 15th premiere will justify the time and expense undertaken.

Robert Glover is a Detroit Freelance writer

Summer Screen Spectacular!

OUT OF THE SKY COMES THE SCREEN'S MOST INCREDIBLE SPECTACLE OF MEN AND WAR!

Joseph E. Levine presents
A BRIDGE TOO FAR

From the book by **Cornelius Ryan** Screenplay by **William Goldman** Produced by **Joseph E. Levine** and **Richard P. Levine**
Directed by **Richard Attenborough** Music Composed and Conducted by **John Addison** Color **United Artists**

Joseph E. Levine presents
A BRIDGE TOO FAR
starring (in alphabetical order)
Dirk Bogarde
James Caan
Michael Caine
Sean Connery
Edward Fox
Elliott Gould
Gene Hackman
Anthony Hopkins
Hardy Kruger
Laurence Olivier
Ryan O'Neal
Robert Redford
Maximilian Schell
Liv Ullmann

Premiere June 15

The war was over
and the world was
falling in love again.

A
ROBERT CHARTOFF - IRWIN WINKLER Production
A MARTIN SCORSESE Film
LIZA MINNELLI · ROBERT DE NIRO
in
"NEW YORK, NEW YORK"

Screenplay by
EARL MAC RAUCH and
MARDIK MARTIN
Story by
EARL MAC RAUCH
Directed by
MARTIN SCORSESE
Produced by
IRWIN WINKLER and
ROBERT CHARTOFF
Original Songs by
JOHN KANDER and FRED EBB
Musical Supervisor and Conductor—
RALPH BURNS
Production Designed by Boris Leven
Director of Photography Laszlo Kovacs, A.S.C.
PANAVISION®

United Artists
A Transamerica Company

Premiere June 29

It's the **BIGGEST.**
It's the **BEST.**
It's **BOND.**
And **B-E-Y-O-N-D.**

ALBERT R. BROCCOLI presents
ROGER MOORE
as IAN FLEMING'S
JAMES BOND 007
in
"THE SPY WHO LOVED ME"

starring BARBARA BACH and CURT JURGENS as "Stromberg"
Produced by ALBERT R. BROCCOLI · Directed by LEWIS GILBERT
Screenplay by CHRISTOPHER WOOD & RICHARD MAIBAUM
Music by MARVIN HAMLISCH · Filmed in PANAVISION®

United Artists
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Premiere July 15

WATCH NEWSPAPERS FOR LOCAL THEATRE ANNOUNCEMENTS!

MONSTERS, HEROES, PEANUTS AND OTHERS...

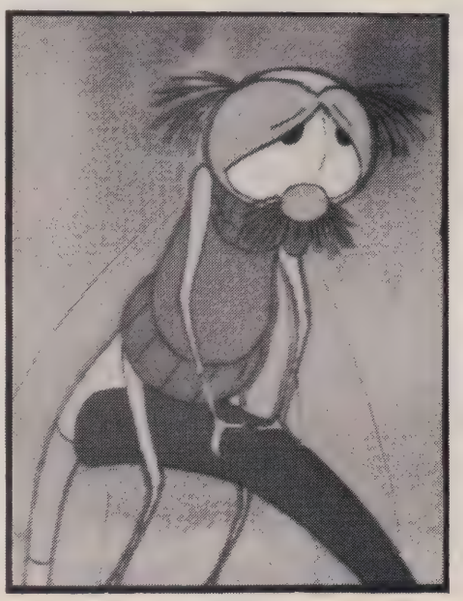
By JEREMY FERGUSON

Good thing my son, Jason, knows his prehistoric monsters. Otherwise, when the heroes of **The People That Time Forgot** are shot down over Antartica by a pterodactyl, I'd be in danger of assuming they'd been struck by some exotic disease of the pancreas. But the kids know better.

This latest Edgar Rice Burroughs yarn to hit the screen is the sequel to The Land That Time Forgot and second in the Tarzan creator's Lost World trilogy. Patrick Wayne and Doug McClure are the stalwarts, circa 1920 who find themselves dodging dinosaurs and other prickly prehistorics on an island that hasn't changed a whit in millions of years. And as if that's not enough there's a tribe of natives who insist on broiling their human sacrifices over live volcanoes.

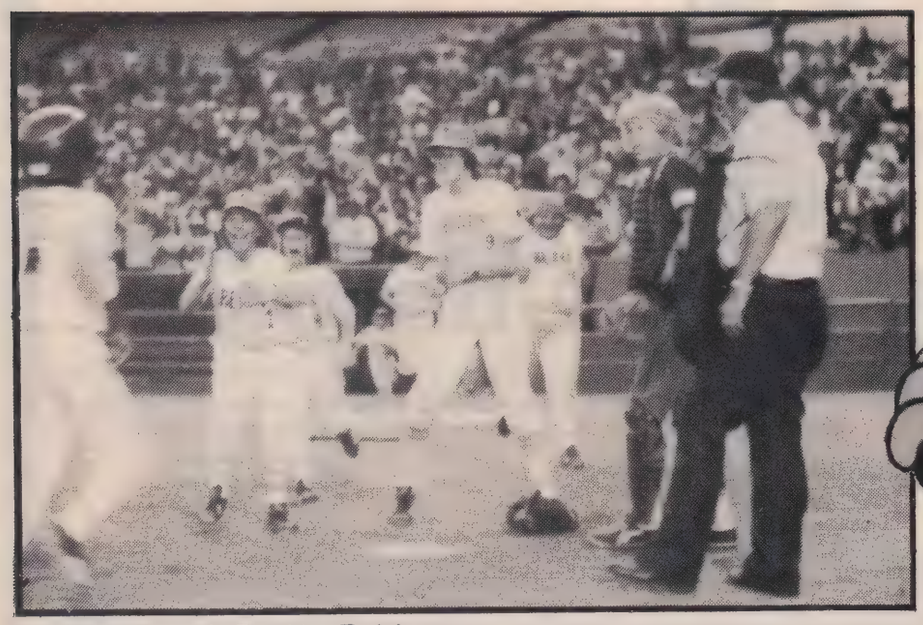
The People That Time Forgot is not the most important entry in the family division, but it does set the tone for a summer in which the fare is largely a beastly prospect, with villains ranging anywhere from a gaggle of rattlesnakes to all manner of mythological monsters. When Edmund Rostand wrote Cyrano de Bergerac back in 1897, he mentioned a beast titled hippocampelephantocamelas. He's about the only one missing.

Patrick Wayne, who has been trying to make his screen presence felt for 25 years or so, turns up with a completely different bag of monsters in **Sinbad and the Eye of the Tiger.** Still, even as the intrepid Arabian Nights hero, Pat's likely to be overshadowed by the special effects of Ray Harryhausen whose marrying of animation and live action in a process called Dynarama has distinguished such previous efforts as Jason and the Argonauts, The 7th Voyage of Sinbad, and The Golden Voyage of Sinbad.



The current opus offers up a prince transformed into a baboon by a witch's hocus-pocus; a sabre-toothed tiger who perceives Sinbad and company as hors d'ouevres; a troglodyte, supposedly one of humanity's ancestors, a big furry thing with a club; a giant hornet; a zomboid-ghoul who can buckle a swash; and the Minaton, a metallic monster which harnasses the energy of the sun. But Sinbad doesn't necessarily go from beast to worse. This time out, his companions are two screen beauties — Jane Seymour, who played opposite Roger Moore's 007 in Live and Let Die, and Taryn Power, daughter of the late Tyrone Power, as a comely Greek whose father is the wisest man in the world. Uh-huh.

Moving up, at least on the calendar, there's the new $6 million production of H.G. Well's novel, **The Island of Dr. Moreau.** The theme at hand is man's jeopardy in juggling with genetics and it has Burt Lancaster doing his first mad scientist stint as batty Dr. Moreau, who crosses men and beasts into "humanimals" until even he can't tell which is which. The humanimals who inhabit Moreau's otherwise lush



Bad News Bears in Breaking Training

The Rescuers

Run For Your Life, Charlie Brown

tropical island come to us courtesy of the Planet of the Apes cosmeticians and include the likes of Wolfman Boarman, Bullman, Hyneman, Lionman, Tigerman, Bearman. Little wonder the natives are restless.

Aside from the durable Lancaster —he's 63 now — as Moreau, heading up the cast are Michael York as a shipwreck victim who finds himself literally going ape in the scientist's laboratory, Nigel Davenport as Moreau's alcoholic overseer, Barbara Carrera as the feline beauty who captivates York, and Richard Basehart as the wolfman who keeps his shaggy cronies in line.

And, oh yes, playing a supporting role is Nick Cravat, who was Lancaster's acrobatic partner over 30 years ago and who showed up as the actor's sidekick in two memorable '50 adventure films, The Flame and the Arrow and The Crimson Pirate. It's nice to see a friendship last.

To bring us right up to date, there's **Day of the Animals.** Not content to frighten us with a mere shark or whatever, the makers of Grizzly have gone the whole zoological hog with 70 rattlesnakes, a pack of wolves, a horde of hungry rats, a flock of buzzards and vultures, wild dogs, wildcats, cougars, mountain lions, everything but a partridge in a pear tree. Susan Blacklinie, the actress who was gobbled up before the titles in Jaws, is brunch for the buzzards this time around. The snake trainer is one Monty Fox. Given his profession, maybe he should change it to Monty Python.

The plot? Good grief. Something to do with fluorocarbons from aerosol cans depleting Earth's protective ozone layer so that both man and beast in higher altitudes find themselves in need of straitjackets. Into this hokum on high wanders a group of merrymaking hikers headed up by Christopher George, Lynda Day George, Richard Jaekal, Leslie Nielsen, Ruth Roman, and Michael Ansara, most of whom haven't been seen on screen in many a full moon. It's the old disaster formula. Some of the characters are scratched, mauled, bitten, pecked at, clawed, pawed, and jawed.

Fortunately, there are some lovable critters around and no better place to find them than in **The Rescuers,** the new animation film from Walt Disney Productions. For a while, I had wondered if Disney had forsaken animation in favour of talking Volkswagens and left the field to such talents as Ralph Bakshi of Heavy Traffic and Wizards and Richard Williams, who did The Pink Panther Strikes Again and Raggedy Ann & Andy.

The Rescuers, just to give an idea of how painstaking an animated film can be, involves some 330,000 drawings made up by 40 film animators. Laid out in a row, they'd stretch for 40 miles. For those who like to chew on statistics, the finished feature is 6,840 feet long, including 1,000 scenes and 750 painted backdrops. If all this had been left to a single artist, say the Disney people, it would have taken 16 years to produce.

But enough of statistics. Disney's 22nd fully animated film since Snow White back in 1937 has all the magic ingredients. It's about a couple of adventurous mice, Bianca and Bernard by name, who set out to rescue an orphan kidnapped and pressed into the quest for a fabulous jewel by one Madame Medusa, a villainess with a manic-depressive temperament, a pair of pet alligators, and a screech that would shatter Duraflex.

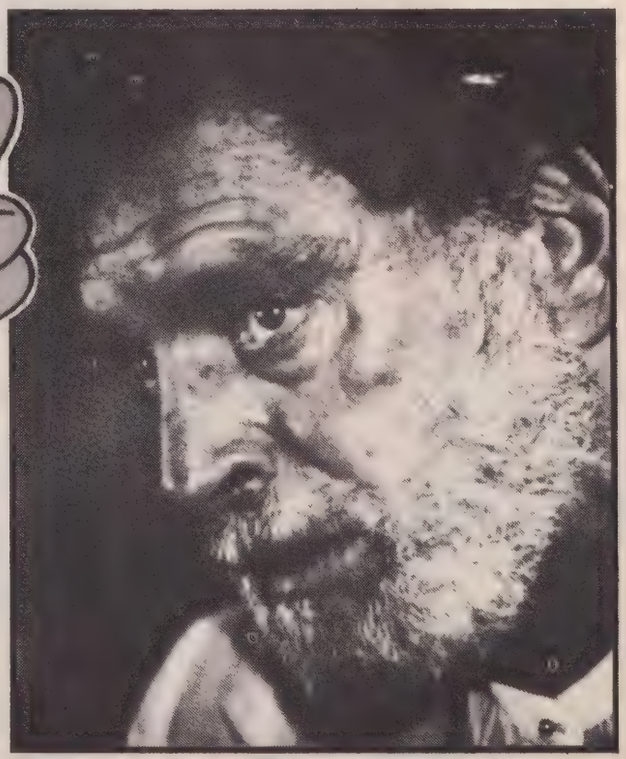
Only other animated film on the summer slate is **Run For Your Life, Charlie Brown.** No material was available at this writing, but anyone familiar with the Peanuts comic strip and TV specials will know pretty much what to expect.

And finally, on a wholly human level, there's **The Bad News Bears In Breaking Training,** with the team of maladjusted baseball sluggers up for another inning sans headliners Walter Matthau and Tatum O'Neal. In place of Matthau, we have a new coach in the person of William Devane, hitherto confined to clenching his teeth and glowering menacingly in Family Plot and Marathon Man. He's a divorced dad more intent on reestablishing contact with his son, the Bears' motorcycling superstar played by Jackie Earle Haley, than winning a playoff series which could vault the team to Japan and a whole new ball game.

Otherwise, the original team is intact, including Haley, Alfred W. Lutter as the statistical whizkid, Chris Barnes as the battling shortstop, and so on. And yes, the kids keep on cussin'. "It's nice to have movies where kids talk like kids really do," comments Bears' producer Leonard Goldberg.

At least it's friendlier chitchat than you'll get from the nearest pterodactyl. ■

Jeremy Ferguson is a Toronto freelance writer



The Island of Dr. Moreau

Holland. The people who discovered detail will show you why small is beautiful.

The world's first microscope was invented in Holland by Anthonie van Leeuwenhoek, in the 17th Century. A great milestone of science, it seems only right that the world of tiny microscopic life was opened up by a native of the country that has made so much from so compact an area.

Your first small surprises come almost as soon as you arrive in Amsterdam. You'll notice that most Dutch people speak English, so you never feel lost or helpless. What's more, you'll quickly realize that the Dutch have a special fondness, and a special welcome, for Canadians. So already you're almost a friend, less of a tourist!

A miniature city. When you visit Holland's Royal City, The Hague, one spot you mustn't miss is Madurodam, an incredible "city" built on a scale of 1/25 actual size, complete with harbour, airport, railway network—everything a real city has, but in miniature. And if Madurodam doesn't bring out the wide-eyed child in you, nothing ever will! Especially in this, its 25th anniversary year.

Little delicacies. You can learn a lot about a place by its food. And in friendly, affordable Holland, the food is... well, friendly and affordable. For example: "Broodje"—A fresh Dutch roll, stuffed with any of dozens of fillings from roast beef to smoked herring. (as little as 90¢). The little shops that sell them are dotted all over Amsterdam. So are Indonesian restaurants, serving that glory of Dutch cuisine, the sumptuous, savoury "rijsttafel". Only one word describes it: feast. Ten to twenty tasty oriental delicacies are served with white rice. A feast for the palate and the eye, for around $8.00!

The compact country. Because distances in Holland are so short, you'll be amazed at how much of the country's varied landscape you can see in a short time. From placid tree-lined canals to wind swept dunes, from orchards and forests to castles and moors; it's all there to see within mere hours. Why not rent a car (it's cheaper in Holland than in most European countries, by the way!) and drive east from Amsterdam around the old Zuider Zee (most of which has been reclaimed and turned into farmland!) to two of the most picturesque towns in Holland, Elburg and

The miniature city of Madurodam, 25 years young!

Amsterdam's outdoor cafés, perfect for people-watching.

Giethoorn. Or, drive south for less than two hours to Rotterdam, Europe's gateway port to the world.

So, start Europe with a little Holland. It's easy to do. Holland's right in the middle of the most popular part of Europe, the centre of transportation routes to everywhere you want to go. And you can get there direct from Montreal or Toronto on KLM's wide-body jets, or from Toronto on a beautiful orange CP Air jet. Send for colourful Netherlands National Tourist Office brochures, or talk to an appointed Travel Agent in your area. He will help make all your arrangements.

"The Holland Summer Surprise" is worth asking your Travel Agent about too. It's a $100 value for only $40 (per person for two people travelling together) and it includes your first night's hotel, a car for 7 days (with 700 km. driving), special hotel discounts, and many more surprises. A great way to start Europe!

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The windmills of Kinderdijk, just 10 minutes from Rotterdam.

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HOLLAND

The Other Side of Midnight

By Linda West

John Beck and Marie-France Pisier in a court room scene

Romance, strong female roles, and a nostalgic return to the 40's, those days, not so long ago, when the enemy was easier to define. Producer Frank Yablans saw all these trademarks of the new trend in his latest property, a paperback-turned-movie called The Other Side Of Midnight. Which just goes to show: when you want to move forward, look back.

We haven't had a couple of good female protagonists — gutsy, selfish, manipulating, fiercely motivated — since Bette Davis and Joan Crawford warred with love and revenge in Hush, Hush, Sweet Charlotte. Now we have Marie-France Pisier (remember the flipped-out wife in Cousin, Cousine?) playing Noelle Page, an innocent from Paris who rises to become the influential mistress of a Greek millionaire in order to wreak revenge on the only man she has ever loved, Larry Douglas. The dashing young Douglas, complete with short-cropped hair, pencil moustache, and RCAF wings, is played by John Beck (who starred in Paperback Hero). The triangle is completed by Susan Sarandon as Larry's wife, Cathy.

Commenting on the role of destiny in the characters' lives, director Charles Jarrott said, "They are on a road leading to doom and destruction."

John Beck and Marie-France Pisier

Perfect melodrama.

"This film belongs to the genre of romantic melodrama that proved the most successful form of entertainment during Hollywood's peak years in the 1930's and 1940's.

Midnight is set between 1939 and 1946 in Greece, Paris, Washington D.C., and Hollywood. The period look of the film is very important to its success. With that in mind, Yablans enlisted the services of three Academy Award winners — John De Cuir to design the sets, Irene Sharaff to re-create the fashions of the war years, and Towering Inferno cinematographer Fred Kenekamp to capture the naturalistic lighting of a forties picture.

The film used a wide range of locations — Greece, Paris, the Luray Caverns in Virginia and Washington, D.C. But, after the style of the old Hollywood studios, elaborate sets were also a large part of the scenery. There were 136 sets constructed, and after the location work was done, the cast and crew settled into the Fox Studio for a 70-day shoot.

Among De Cuir's exotic set designs were a Greek villa, a lobby in an exclusive French hotel, a Washington advertising agency, a monastery and a section of a Greek sea coast village built over two sound stages and around a large, five-foot deep water tank. That last one cost $55,000.

"While the film's look is spectacular, it remains a story about people," said Yablans. "The film is about wealth and power and how these women manipulate them to their own advantage.". ■

In 1971, William Friedkin directed
"The French Connection."
It received 5 Academy Awards,
including Best Picture of the year.

In 1973, he directed "The Exorcist."
It made history.

Since then, Friedkin has spent
over two years in five countries
on three continents creating
his latest film.

An unusual adventure into
the realm of suspense.

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SORCERER

SORCERER Starring ROY SCHEIDER

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EXORCIST II

THE HERETIC

Hollywood's fascination with the occult continues with a sequel to one of the top box-office horror movies of all time.

Exorcist II: The Heretic, a sequel to the 1974 smash horror film The Exorcist, picks up where the original film ended.

It tells the story of a young girl's battle with a demonic spirit, an evil spirit once thought to have been exorcised from her. In the sequel, Regan (played again by Linda Blair) is a maturing woman of 17 who must once again confront the spirit.

In order to rid herself of the demon, Regan undergoes synchronous hypnosis, a process which produces some chilling results.

Nominated for an Academy Award as Best Supporting Actress in 1974 for The Exorcist, Linda Blair was the obvious choice to repeat her role in the sequel. Her portrayal of Regan, a tormented and frightened girl, is a stunning and remarkable achievement for an actress of her age. It is a role that is central to the entire film and Linda handles it like a professional.

But it certainly isn't your typical film characterization, however. Linda Blair is not your average young movie star.

"I was never your average kid at any point," she said. "I grew up faster. I went to public school but I learned a lot of stuff faster than most kids outside of school. I never had anyone taking care of me, really; although my parents are around and I love them both, I made my own decisions and I took on a lot of responsibility early."

Joining Linda in the film are Richard Burton cast as Father Philip Lamont, a Jesuit priest assigned by the Vatican to validate the exorcism performed by another Jesuit priest. It is the type of role that Burton handles with ease and authority, and it could well bring him back into the cinematic spotlight after many years of mediocre films and sagging popularity.

The demanding role of Dr. Tuskin, the psychiatrist who treats Regan, is played by Louise Fletcher, winner of an Academy Award in 1975 as Best Actress for the excellent performance as Nurse Ratched in One Flew Over The Cuckoo's Nest. Ironically, it was the only worthwhile part she received since winning the Oscar and it was reportedly offered to her only after the producers couldn't find the right man for it.

One of the principals from the original film - Max von Sydow who played Father Merrin repeats his role. But it took a considerable amount of persuasion and a guarantee from the producers for him to appear in the flashback sequences. The noted Swedish actor demanded that the film show a more positive viewpoint than its predecessor.

Another star of the first film, young Kitty Winn is seen in the role of Sharon, a secretary to Regan's mother. Although she only had a small role in The Exorcist, her part has been expanded in the sequel to show off more of her talents.

Other members of the cast includes recent Oscar nominee Ned Beatty, James Earl Jones and Paul Henreid.

The director of Exorcist II: The Heretic is British filmaker John Boorman whose credits include Point Blank, Leo The Last, and Deliverance.

He was attracted to the project because he found William Goodhart's original screenplay challenging.

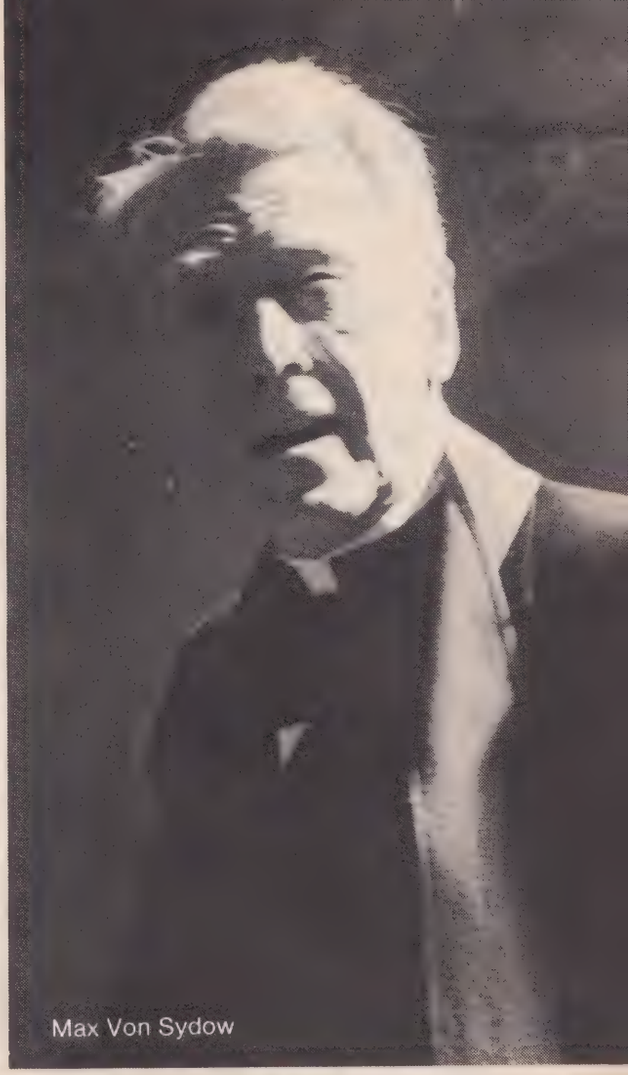
"What appealed to me in the story was the Teilhard de Chardin idea of [illegible] coming together into a new sort of consciousness with each other which could be a source of good or evil," he said.

Up until recent years, the subject of Satanism in movies was reserved primarily for B-filmakers. It was never considered worthy of attention until Roman Polanski emerged with his acclaimed Rosemary's Baby. Then, later, other filmakers as recent as William Friedkin (The Exorcist), Richard Donner (The Omen), Michael Winner (The Sentinel) and veteran director Robert Wise (Audrey Rose) emerged with films all dealing with the occult-possessed-reincarnation trend.

The renewed interest in the supernatural, and more specifically Satanism, represents what psychologists and sociologists describe as a need to externalize evil, thus to avoid individual responsibility.

And now with Exorcist II: The Heretic, our interest in the very existence in Satanism is renewed once more. ■

Richard Burton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FIRE SALE

By DAVID McCAUGHNA

Alan Arkin and Rob Reiner

When asked how he got the lead role in the new comedy Fire Sale, Alan Arkin replies, "Because I slept with the director". That answer isn't as juicy as it sounds since Arkin **is** the director of Fire Sale. An actor of considerable comic and dramatic flexibility, Arkin has only one previous movie directing credit, that was Little Murders, made nearly ten years ago. "After Little Murders," Arkin says, "I turned down many offers to direct films because I couldn't do them the way I wanted. As a director of a movie I feel I am responsible for everything that appears on screen. And Fire Sale was the first project which offered me that opportunity. I do think it turned out to be the film I wanted to make — something very funny."

Fire Sale is a madcap, irreverent film about the troubled Fikus family. "It's total insanity," actor-director Arkin explains. "Yet I feel it has a strong basis of truth. It's about a crazy family that can't live with each other, but neither can they live independently. Every family has those kinds of problems. They just don't have them to the extent the Fikus family does." The head of the Fikus clan, played by hefty Vincent Gardenia, owns a tacky failing department store threatened with bankruptcy. He's a dominating father who has thwarted the healthy development of his two sons. The elder son, played by Alan Arkin, is a high school basketball coach who's going to lose his job unless he can win a tournament: his lifetime record is 2 wins and 137 loses. Making his life more agonizing is the

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domestic problem of a childless wife whose demands for a baby don't allow her husband a moment's tranquility. The younger Fikus son, played by Rob Reiner, Archie Bunker's 'Meathead' son-in-law, also has an acute inferiority complex, and asthmatic condition, and severe romance troubles. Both boys have to contend with their privates lives while trying to save the family business and face a nonstop series of other crises.

Arkin admits that this type of nutty comedy which takes rather ordinar people and stretches them into the realm of the ludicrous appeals to him as long as it maintains some link with actual experience. "There have been many explanations of comedy," he says, "Mel Brooks has perhaps the best definition: 'Tragedy is when I walk down the street, and I fall into a manhole". Comedy is when someone else walks down the street and he falls into the manhole. Being funny is a serious business. You're only as good as the decibel level of the last laugh you provoked. That's why comedians are such serious people. Have you ever been to a party with a bunch of comedians? It's really dead."

Arkin, whose most recent screen credit was in The Seven Per Cent Solution where he portrayed Sigmund Freud, made his acting debut at age eleven. He played a clothesline in a school production called Once Upon a Clothesline. Arkin had to chase a girl clothesline and deal with a temperamental spider. He went on to perfect his comic techniques with Chicago's legendary improvisatory Second Group and did New York stage work until his first movie part came along in The Russians Are Coming, The Russians Are Coming. He received an Academy Award nomination for his performance in that film and followed it by playing a psychopathic killer who made life miserable to put it mildly, for Audrey Hepburn, in Wait Until Dark. Arkin starred in Mike Nichols'critically panned Catch 22 and he received raves for his sensitive performance as a deaf-mute in The Heart is a Lonely Hunter.

He finds the double duty of directing a film that he's also starring in quite satisfying. "When the director is tired he doesn't have to argue with the actor," Arkin quips, "and when the actor wants to do something, the director is usually very agreeable." ▪

David McCaughna is a Toronto Freelance writer

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SORCERER

By Angie Black

The Oscar-winning American director William Friedkin is aiming for yet another box-office bonanza with his latest effort Sorcerer. The French Connection and The Exorcist are two previous hits that established the filmmaker as one of the most reliable and professional in the business.

Despite the title and the fact that Sorcerer is brought to the screen by the man who directed The Exorcist, Satan makes no appearance in this film, although the characters go through hellish experiences.

Four down-and-out adventurers try their hand at transporting a lethal cargo of nitroglycerine through inadequate mountain roads in Latin America. One good bump would end in a fatal explosion. Instant death looms ominously at each curve and bend in the rugged trail.

If the story sounds vaguely familiar, it's because Sorcerer is a remake of The Wages Of Fear (Le Salaire de la Peur), an action-packed thriller filmed in 1953. The late Henri Georges Clouzot wrote and directed the screenplay, which he based on a novel by Georges Arnaud. The four truck-driving adventurers were played by Yves Montand, Charles Vanel, Peter van Eyck and Folco Lulli.

The modernized version of the film was written by Walton Green, who penned The Wild Bunch in 1969 in co-operation with director Sam Peckinpah. The four actors portraying the daredevil truckers include Roy

SORCERER

continued

Scheider from the United States, Bruno Cremer from France, Francisco Rabal from Spain and a Moroccan whose single name is Amidou.

Roy Scheider is perhaps the only well-known actor of the four. He played the resort area police chief in the box-office smash Jaws and was the mysterious brother of Dustin Hoffman in Marathon Man. Previous to that, he was nominated for an Academy Award for his supporting role in The French Connection. He also appeared in Klute, Paper Lion, Stiletto, Star, Puzzle Of A Downfall Child and Sheila Levine Is Dead And Living In New York.

Bruno Cremer plays a former financier who flees to an isolated village where the adventure unfolds in Sorcerer. The French actor began his career on stage at the Paris Conservatory and eventually moved into films, taking on supporting roles in La 317e Section, Marco Polo, Is Paris Burning and recently Costa-Gavras' film Section Speciale.

The mysterious and often baffling stranger Nilo is portrayed by Francisco Rabal whose studies in electronics led him to a job at Chamartin Studio where director Rafael Gil, realizing his photogenic potential, offered him a small role in the Spanish production The Prodigal. Rabal is probably better known on this continent for performances in Nazaran, Viridiana, Belle du Jour and Michelangelo Antonioni's Eclipse, although Sorcerer is his first major American film.

Amidou also makes his American screen debut in Sorcerer, cast as Kassem, a Palestinian. Despite his passion for films, Amidou considers himself a theatre man, having enjoyed a fulfilling career at the Paris Conservatory. He graduated to leading roles in Jean-Louis Berrault Company at the Theatre de France, Odeon and moved on to films. He worked in Promise At Dawn, Le Voyou, Compte a Rebours and three Claude Lelouch films including Life, Love And Death (La Vie, l'Amour, la Mort), Le Propre de l'Homme and Une Fille et des Fusils.

Dick Bush, an Englishman who recently worked on Ken Russell's films Tommy and Mahler, is director of photography in Sorcerer. Anthony Powell is costume designer and his credits include Papillon and Buffalo Bill And The Indians.

Director William Friedkin was born in Chicago in 1939 where he worked as a soda pop vendor during baseball season at the age of 11. He was better at sports than academic studies in high school and he never got as far as university.

At 16 he landed a job in showbusiness, working in the mailroom at WGN-TV in Chicago. Within a short six months, he became floor manager and a year later he was directing live TV programs. Being a man with a flair for variety, Friedkin directed everything from children's shows and commercials to musicals and dramas.

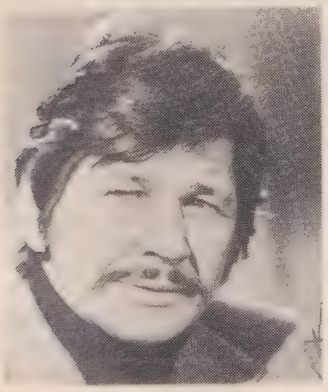
He directed more than 2,000 television programs before his first documentary, The People Vs. Paul Crump, caught the eye of David Wolper, a well-known documentary producer. In 1965 Friedkin moved to California and joined Wolper Productions where he wrote, produced and directed three one-hour specials including The Bold Man, Mayhem On A Sunday Afternoon and The Thin Blue Line.

His first feature was Good Times, filmed in 1966, a pop musical starring Sonny and Cher. He went on to direct The Night They Raided Minsky's, The Birthday Party and The Boys In The Band.

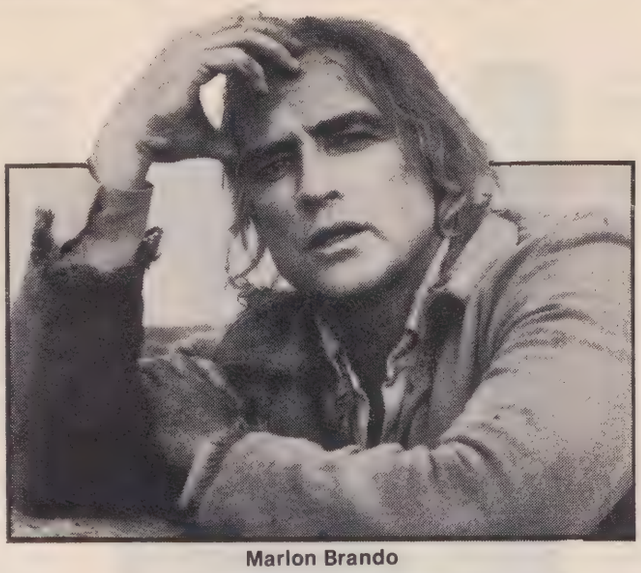
Friedkin won an Academy Award for his superb work on The French Connection in 1971. He also directed The Exorcist, which was nominated for 10 Academy Awards in 1973. ■

People and Pictures

By JUDITH SINCLAIR



Charles Bronson



Marlon Brando

Sylvester Stallone

Rocky Trilogy Sylvester Stallone plans to film Rocky II and Rocky III back-to-back "because my legs are going" he admits. Budget-wise the next Rocky pic will likely have to be $10,000,000 - "everyone raises their price". John Avildsen has realized about $2,000,000 from the Oscar winning Rocky and adds, "There's nothing wrong with a little success to help your integrity". It will probably be another year before Rocky II gets underway. (Other film commitments include **F.I.S.T.** with director Norman Jewison and Rod Steiger) Syl recounts the upcoming segment: the boxer retires from the ring and the story centres on the conflict with his wife, Adrian. "She's still growing as a person and Rocky is back playing stickball with nine year old kids. They are growing apart." Addressing college students, Stallone echoed that perserverance and luck are the key ingredients in any rags to riches saga. "I knew when I came here that this town has a 95% guaranteed failure rate. Only the toughest endure. But if you hang around long enough, you'll succeed." Stallone has rapidly become an almost mythological figure representing every unknown's fantasy of sudden success. "Success is a collective lucky chain of events. The old sayings about 'who you know' and 'being in the right place at the right time' are all true.

Viet Nam Reflections: It was just to be a matter of time before the Viet Nam experience, painful as it was and still is, would be reflected in film. **"Coming Home"**, starring Jane Fonda, Jon Voight and Bruce Dern, "isn't a political picture to pit people against people who were for or against the war." According to Jane, "It's a love story - about people opening up during very tough years. Jon Voight, playing the permanently wheelchaired vet indicates that "the vets are pleased that a film like this is being made. It's important to get the proper treatment for these men and we hope this film will do it." As for feelings on the Presidential pardon "many vets thought he (Carter) didn't go far enough." Henry Winkler, star of another Viet Nam veteran film, **"Heroes",** described similarly as a "love story" speaks candidly about the draft, "I frankly dont't know what I would have done if I was drafted. I was at Yale. I was lucky - I had a high number.

Jane Fonda

"Dog Soldiers": the third of current films in pre-production based on Viet Nam is derived from the novel by Robert Stone. "Coming Home" and "Heroes" deals with the trauma of physical impairment and adjustment and of the public responsibility. "Dog Soldiers" explodes the equally terrifying reality that the war twisted as many minds as it did bodies. The ever present hell demanded escape, so they came home as addicts and dealers and found their way into weird freaked out drug underworlds on both coasts.

"Apocalypse Now" touted as a Viet Nam epic, directed by Francis Ford Coppola (The Godfather) and currently shooting on location in the Philippines has cost to date, $22 million. Starring Marlon Brando, Robert Duvall and Martin Sheen, the production has suffered from numerous afflictions including typhoons, an earthquake, the heat, and dysentery not to mention problems as rudimentary as clarifying the kind of movie "Apocalypse Now" was to have been. Coppola's desire to make the film a vehicle for a strong liberal statement dissolved with the realization that his own political ideology no longer was consistent with his personal economic status.

Together, screenwriter John Milius and Francis Ford Coppola resolved to emphasize a theme echoed in his earlier film, The Godfather: that a man so consumed by his thirst for power would willingly cut himself off from the civilized world. That the film has taken its toll is reflected on Coppola's own frame. While attending the Academy Awards this spring, some friends failed to recognize Coppola since he had shed over 100 pounds while in the Philippines.

Scandinavian Scandal: The spy thriller, **Telefon** filmed on location in Helsinki and starring Charles Bronson (who will be paid $1,500,000 for his efforts) and Lee Remick, focuses on an ingenious sabotage scheme instituted in America by the KGB during the Cold War years and activated by the twisted mind of a man who has learned the weapon's secret. Although Bronson plays a Soviet hero, the Soviet press were motivated to write, "It is obvious that the film has a provocative character. It's purpose is to stoke up a psychosis against the Soviet Union in western countries, reminiscent of the unpleasant feelings of days long past. It seems astonishing that these forces chose Finland for their latest anti-Soviet act, for Finland is a country with a good reputation in the world and good-neighbour relations with the Soviet Union." Shortly thereafter, the Finns who naturally do a lot of business with Russia, refused the use of some equipment including helicopters to the mixed American-British-Finnish Crew. In the meantime, the Finns staged a film festival to toast and celebrate the presence of director Spiegel in their country. ■

Film Books

by Luke Bloom

LONG LIVE THE KING, A Biography of Clark Gable by Lyn Tornabene. G.P. Putnam Sons, $12.95

This is the latest biography of Hollywood's dashing King and consummate screen charmer and rake. Clark Gable wasn't a great actor, not a very vivid personality, but he radiated a magnetism on screen that set hearts aflutter for nearly 30 years. Unfortunately author Tornabene bypasses discussion of any of the qualities that turned Gable into such a dynamic performer, and sticks to the straight-forward biographical line. Consequently there isn't much in this volume that provides fresh information or insight into Gable and those already familiar with the previous books about the actor aren't going to find this one a revelation.

Gable's mother died when he was ten months old, which is the textbook motivation for his need for the companionship of older women much of his life. Women were very essential to Gable's emotional well-being, they became part of his myth, and LONG LIVE THE KING does chart the five marriages and numerous affairs that equipt the screen idol with a sense of self. In Hollywood he pursued his career with singlemindedness and his work habits were marked by utmost professionalism and drive. Without any particularly imaginative qualities, Gable retreated from the Hollywood glamour life to crude hunting lodges and nonfamous friends. The death of third wife, Carole Lombard was the second major trauma of his life and while they were never very faithful to one another, her breezy chumminess put him at ease and they established a close and comfortable relationship. A remarkably modest man, Gable summed up his life story in an interview given just before his death in 1960: "You know, this King stuff is pure bullshit. I eat and sleep and go to the bathroom just like everyone else. There's no special light that shines inside me and makes me a star. I'm just a lazy slob from Ohio. I happened to be in the right place at the right time and I had a lot of guys helping me - that's all."

CLARK GABLE

The author provides supplementary material: a phsychiatrist's report on Gable and a handwriting analysis, but LONG LIVE THE KING remains largely unsatisfying for it fails to make the life and career of this unassuming Hollywood giant very pungent.

CHANGING by Liv Ullmann, Alfred A. Knopf, New York 1977 $9.95

The Norwegian actress provides a record of her thoughts and emotions in this quasi-autobiography which is rather like a diary. Those who haven't been convinced by her stirring performances that Liv Ullmann is a sensitive women will discover plenty of evidence on the pages of CHANGING. Written in a wispy, lyrical style the book skirts her famous relationship with Ingmar Bergman for the most part, but does give some penetrating glimpses of the stern Swede. The product of that union, daughter Linn, is clearly the most important part of Ullmann's existence and appears throughout the volume. There are amusing observations upon her dates with Henry Kissinger and on the Hollywood scene where she put in time making some dreadful movies. But mostly CHANGING outlines the actresses spiritual territory. She tells us that she's striving to recapture "the lost kingdom of childhood," and the book is a curious mixture of girlish naivete, wordly wisdom, mawkishness, laced with a ring of sincerity. Those seeking out gossip incidents will find this a disappointment because Liv Ullmann refrains from naming many of those who pass through her life, but others, concerned with getting an insight into one of the most important contemporary actresses will find something of value in CHANGING.

CUKOR by Carlos Clarens, Secker and Warburn in Association with the British Film Institute

The latest in this solid and valuable series of major directorial figures provides an intelligently considered and well-rounded interpretation of George Cukor's impressive career. Beginning as a stage director, Cukor arrived in Hollywood in 1930 and quickly established himself as a director with a particular gift for handling actresses. Brittle high comedy and literary adaptations were also among his fortes, and author Clarens makes a well-supported and very interesting case for the influence of the theatre upon Cukor's directing technique. Among his hits were many Hollywood classics: Dinner at Eight, Camille, The Women, The Philadelphia Story, Gaslight, Adam's Rib and A Star is Born. Cukor was not without an accompanying string of failures including such recent flops as Let's Make Love, Justine and last year's clinker The Bluebird and CUKOR is an incisive appraisal of the high points along with the lesser items.

This book offers careful researched and informative material on George Cukor and it's a fair and informed interpretation of the director's work by one who obviously recognizes Cukor's abilities without being oblivious to his shortcomings. Like all the volumes in this fine series, CUKOR includes a necessary, detailed filmography.

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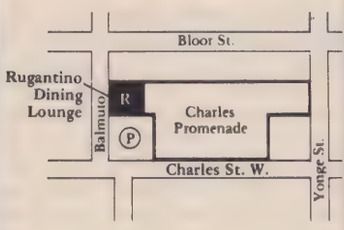

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Laurel and Hardy in a scene from one of their films.

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John Ormsby, Scarborough, Ontario

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"Take it easy Ingrid! You'll be the first to know if they plan a sequel to this!"
John R. Pellatt, Willowdale, Ontario

"You mean to say you already HAD your face lifted!"
Gordon Johnston, Edmonton, Alberta

"One of the drinks in front of you contains arsenic. I want you to sample them all and tell me which one you think it is."
Susanne Lenarduzzi, Toronto, Ontario

"I told you NOT to drink the water!"
John Graham, San Francisco, USA

"Don't you ever wrap your bubble gum in my napkin again".
J. Barthel, Ailsa Craig, Ontario

"Now be a good girl and eat your din-din!" *Raun Kipp, Ottawa, Ontario*

"I told you, no dessert until you eat all your meat!"
M. Sharp, Toronto, Ontario

"A word of caution, my darling, no one is worth that agony of defeat."
Elaine Onrot, Toronto, Ontario

"You do not look like Bette Davis!!!"
Randy S. Rollo, Kitchener, Ontario

"Nag, Nag, Nag - that's all you ever do, nag, nag, nag."
Bill White, Zephyr, Ontario

"No, you may not borrow my "fonzie" T-Shirt tomorrow!"
Howard Levinson, Chomedey, Quebec

"I refused to play the nude scene."
Mrs. Anne Halliday, Mississauga, Ontario

Film Music

The 1929 stock market crash almost killed the film industry. The Depression took away the magic in people's lives and something had to give it back. It was the Hollywood musical.

The late Busby Berkeley said, "People loved those musicals and flocked to see them. It's a matter of history that my pictures brought Warner Brothers out of the red and into the black during the Thirties."

Busby did the **Gold Diggers** movies. He invented the "top shot" or overhead camera which the June Taylor dancers made popular on the Jackie Gleason show. He was also the man responsible for those Esther Williams swim extravaganzas.

We looked back at those fanciful days again with glee and sentimentalism when MGM brought out **That's Entertainment.** Nevertheless, there are those who say the musical is dead.

Not so. There has been a musical hit every year, without fail since the first sound movies. When the "All-talking, all-singing, all dancing" movies were supposed to be on the way out, the 1960s brought **West Side Story, My Fair Lady** and **The Sound of Music.**

And what is out now is a new musical with big dance routines, lots of colour and lots of music. Martin Scorsese's **New York, New York** is the Forties. Robert DeNiro plays sax. Liza Minnelli sings. They fall in love.

How can musicals be dead?

The symphonic, dramatic score isn't dead either.

What has been called the quality years was when Alfred Newman was gathering some of his seven Oscars. Or when Max Steiner was scoring some of his 300 films including **Gone With The Wind.** Those grand, big melody soundtracks are available on records from RCA. They have a series of classic film scores which also includes Dimitri Tiomkin, Erich Wolfgang Korngold, Miklos Rozsa and Franz Waxman.

The music is performed by the National Philharmonic Orchestra conducted by Charles Gerhardt and they are superb!

Those composers brought to Hollywood a neo-Tchaikovskian-Stravinskyish approach to dramatic music. While they may have retired or died, that symphonic approach hasn't.

There is another generation of great composers: Jerry Goldsmith **The Blue Max, Logan's Run, The Omen),** Bernard Herrmann **(Citizen Kane, Psycho, Obsession),** Lenny Rosenman, Lalo Schifrin, and Michel Legrand.

And there is also John Williams. He won't let the full orchestra be lost from the screen. While you may not recall that he did **Fiddler On The Roof,** you won't have forgotten the music he wrote for Jaws. He also did Earthquake and The Towering Inferno.

John Williams has two new scores out now — Peter Benchley's **The Deep**, and the most exciting soundtrack this year, **Star Wars.** There is a certain kind of film that still demands expansive music. Science fiction for example. Outer space is pretty awesome. So the music better be too.

Charlie Lippincott, coordinator of the film **Star Wars** told me the music was in the style of Korngold and Newman. Well hearing is believing. The London Symphony Orchestra plays magnificent arrangements with Williams conducting. The recording is the original performance and is available from GRT records. It's a two-record set and gorgeous.

Now that we see that musicals and symphony are still alive and well it should be pointed out that pop songs are still an established part of movies. They may not

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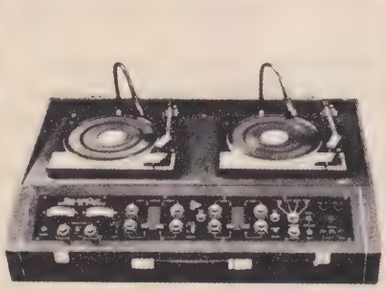

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By Courtland Shakespeare

always have a positive effect when producers persist in saying, "I want a hit record." It makes for another category for the film to try in the Academy Awards. It has a boon in publicity and it's a great way to make extra money. But sticking a song in can also hurt the "art of scoring a motion picture."

Certainly "Raindrops Keep Falling On My Head" is a massive hit, but it has nothing to do with the story of Butch and Sundance. In a musical it's quite different of course. One of the greatest commercial successes is Maurice Jarre's score for **Dr. Zhivago.** It has sold over three million copies. Then there's Rodgers and Hammerstein's **Oklahoma** and **The Sound of Music.**

Henry Mancini can write with those guys too. He's best remembered perhaps for "Moon River", "Dear Heart" and "Days of Wine and Roses". He has a collection of lovely tunes like those called "Henry Mancini, A Legendary Performer".

He also has a record called "A Concert of Film Music". He conducts the London Symphony Orchestra through a suite of love music (written by Nino Rota) and a disaster movie suite (written by John Williams). The records are available on RCA.

Three categories of music-on-film have now been identified: 1) the musical, 2) the symphonic, 3) pop. But there are still many more. The lone piano in the nickelodeon became inadequate, just as other forms have for the Seventies. The aesthetic requirements of modern films are more diverse than ever. There is abstract or the "underground" type which has buzzing, tinkling, synthesized sound. But what always is clear is that the music supplies depth to perception dependent upon the visual.

An actor alone no longer recites a soliloquy although his thoughts have to be conveyed somehow. So with tricky camera work or a long shot or a zoomed in close up, a melodic fragment can relate just what is in the character's mind.

John Green once said what a score is supposed to do: "Enhance the emotional impact, help in the setting up of atmosphere and mood, heighten suspense, augment shock value, and sentimentalize."

John Green ought to know. He won five Oscars for his music. He wrote **An American in Paris** with Saul Chaplin. Along with Saul, Sid Ramin and Irwin Kostal he wrote **West Side Story.** And he did **Oliver!** alone.

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Gene Hackman

James Caan

Hardy Kruger

A BRIDGE TOO FAR

The Allies' paper plan to invade Germany at her industrial heart was bold and potentially incisive... but somehow on the battlefields it just couldn't work. **By Les Wedman**

A BRIDGE TOO FAR

continued

"I think we might be going a bridge too far," said Lieut. General Frederick 'Boy' Browning, elegant, meticulous commander of the British First Airborne Corps on Sept. 10, 1944.

He was referring to an Allied invasion by air and land of eastern Holland to secure seven bridges and pour 35,000 Canadian, American and British troops into the industrial heart of Germany and smash the already battered war production plants of Hitler's Third Reich.

That was the bold plan devised by Field Marshal Bernard Montgomery and backed by General Dwight D. Eisenhower. But what happened to prompt Gen. Browning's pessimistic comment about crossing one bridge too many was a bewildering mixture of battlefield politics, faulty intelligence, bad luck, worse weather and raw courage.

The Allies suffered more casualties in what was called Operation Market Garden than they did in the entire invasion of Normandy on D-Day. Montgomery praised the men who fought and died to secure the last bridge at Arnhem on the Rhine. Others, long before prolific hit writer Cornelius Ryan grimly documented the operation in his best-seller, described the campaign as the worst Allied debacle of the European invasion. Even now, more than 30 years later, military historians continue the debate, and Joseph E. Levine has masterminded his own version of the historic battle events in A Bridge Too Far, an epic war film destined to be a United Artists' release to brighten up the summer days around the movie circuit.

Directed by Richard Attenborough, the film cast reads like a roster of international stardom, each name recruited personally by 70-year-old Levine who came out of retirement to make what he considers to be "the monument" to his long career. The casting became something of an obsession with producer Levine — Dirk Bogarde, James Caan, Michael Caine, Sean Connery, Edward Fox, Elliott Gould, Gene Hackman, Anthony Hopkins, Hardy Kruger, Laurence Olivier, Ryan O'Neal, Robert Redford, Maximillian Schell and Liv Ullmann.

The screenplay was written by William Goldman, best-selling novelist and screenwriter of Butch Cassidy and the Sundance Kid, All The President's Men and Marathon Man. British Richard Attenborough, whose association with producer Levine has lasted 17 years, has been the star of more than 50 films and has produced four himself. He turned director in 1968 with Oh! What a Lovely War and did it again with Young Winston several years later. He and Levine have devoted two years of preparation to A Bridge Too Far and then, to re-create a Second World War campaign that lasted just nine days, Levine...his co-producer and son Richard P. Levine and director Sir Richard Attenborough, spent the entire spring, summer and autumn of 1976.

Robert Redford as Maj. Julian Cook

Locations for the film were the real battlefields at Eindhoven, Grave, Nijmegen and the crucial drop zones surrounding Arnhem where the largest airborne assault in the history of warfare almost got wiped out. Today Arnhem, with its infamous bridge, is an ultra-modern bustling metropolis four times its wartime size. So Levine decided he'd like to substitute Deventer, 40 kilometers to the north, which, by coincidence had a similar circular arched bridge and period architecture that escaped war damage.

When the film company's proposal to use their town was approved by 90 per cent of the population in a citizens' referendum, Levine and his 300-man production moved in. Besides the galaxy of stars there were 100 other speaking roles, and behind the cameras to record the exciting account of everyday heroism was Geoffrey Unsworth, Oscar-winner for Cabaret.

A Bridge Too Far, unofficially, cost $25 million to make, which means it is about the most expensive screen entertainment since Cleopatra. The difference is that Joseph E. Levine's way of doing business has guaranteed the film will show a profit. In the U.S., unlike Canada, theatre owners and distributors bid for pictures they want. Levine's attitude to prospective bidders is no-nonsense hefty, upfront, non-returnable downpayments. "If you wanna eat my cake, you gotta help me bake it!" he says. A Bridge Too Far is his 492nd production to date and it is something of an Everest in his career already awash with superlatives.

He and Attenborough got together first to make the life of Gandhi. That still hasn't been made but Attenborough and co-producer Michael Stanley-Evans, who's been on that production idea from the start, both insist they'll do it. "We are very stubborn about that."

The last postponement came when Levine bought the screen rights to the book of A Bridge Too Far and decided to produce the film with his own money. His first choice as director was Attenborough and "it was the smartest move I ever made." He thinks they'll be associated for a long time. Levine already has another book ready to translate to the screen and Attenborough will direct that too. After that, who knows, Gandhi?

Apart from the cost of filming — including 2,000 meals a day that had to consist of 3,880 pounds of tea because of the large British contingent, the film's statistics are staggering. Military uniforms came out of every costume house in Europe. Aircraft, tanks, armored vehicle jeeps, cannon and guns of every description were culled from museums, veterans' organizations and private collectors. Defense departments of the U.S., Great Britain, the Netherlands, Belgium and Denmark pooled their knowledge and expertise to assemble the necessary equipment to restage this great military operation for the screen.

The original combat officers were on hand to offer advice and to consult with actors playing their parts.

Maj.-Gen. 'Roy' Urquhart, who commanded the British 1st Airborne Division, looked at Sean Connery in the part and was pleased that his Scottish accent was more pronounced than his own. Lt.-Col. J.O.E. Vandeleur, who commanded the Irish Guards tank unit at Arnhem, had never seen Michael Caine in a movie but was happy at the way he was impersonating Vandeleur. His objection was to the green scarf Caine was wearing. "I never wore one," the officer insisted. "I never liked the color."

Green was the favorite color of all the names in the movie as long as it was connected to money. There has been no breakdown on star salaries and nobody is likely to do much talking but Robert Redford reportedly might have developed a hernia lugging around the load of Levine loot he signed on for. The Redford super-star take? Would you believe $2 million. It's his reward for being popular with movie fans.

He accepts it gratefully but takes it in stride.

Les Wedman is The Movie Critic for the Vancouver Sun

Future Scene

Notes and comments on forthcoming films

Close Encounters of the Third Kind

Not until Christmas will we have the answer to a $14 million question: Can 29 year old Steven Spielberg, Director, top Jaws? One gets little satisfaction from questions asked of Jaws' star Richard Dreyfuss, and French writer-director-actor, Francois Truffaut ('Encounters' marks his American film debut) concerning the film production in spite of the obvious excitement both exude over the current project. Both the story-line and the technical achievements are cloaked from public view, and all personnel including actors have been sworn to secrecy.

MacArthur

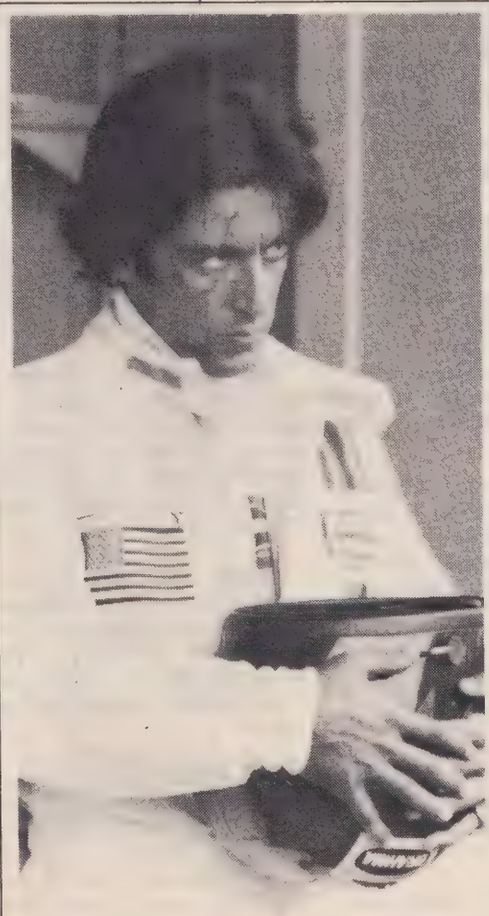
Looming large and venerable on the summer's hot horizon stands General Douglas MacArthur, corn-cob pipe, sun-spectacles and wooden crop characteristically in place. The epic, "MacArthur", will testify to four years of preparation with meticulous and an avid research given to biographical fact, historical true accuracy and period authenticity. Gregory Peck, in striving for a personality approximation rather than a physical likeness will attempt to convey the broad complexity of the man. Ignoring numerous biographies written by idolaters, the producers have sought to capture and record the spirit of the man and his times.

Bobby Deerfield

Against the backdrop of Grand Prix and Formula One racing, amid the myriad of champions... Jack Brabham, Graham Hill, Jackie Stewart, Emerson Fittipaldi, and cars... Lotus, Tyrell, Ferrari, a man, Bobby Deerfield (Al Pacino) and a woman, Lillian (Marthe Keller) meet and utlimately discover the answers to their troubling questions.

Fraternity Row

Fraternity pledge Gregory Harrison begins to choke on a raw piece of liver during a tragic fraternity initiation ceremony in "Fraternity Row," a Charles Gary Allison Production.



Joseph Andrews

It is expected to be a racy and rollicking account with music wherein the aforementioned hero, a young man pure in heart and deed rises from the servant class to gain virtue and wisdom whilst dallying in the boudoirs of nobility. This raucous tale is brought to the screen first by the 18th century author Henry Fielding and more precisely by Tony Richardson.

Movies at a Glance

The Filmgoer's Indispensable Reference Guide

Editor's Note: Due to indefinite or sudden film release dates across the country and limited space, we suggest that our readers retain each issue for handy film reference.

Airport '77 - The hero is a Boeing 747 which behaves immaculately in the most trying circumstances. With Jack Lemmon, Lee Grant, Brenda Vaccaro, Joseph Cotten, Olivia de Havilland; directed by Jerry Jameson.

Annie Hall - Woody Allen's newest film - very funny, very close to his own bone. It is about modern manners and modern absence of rectitude. Diane Keaton co-stars in this more direct and autobiographical film than any before by Woody.

Audrey Rose - Story of a man who believes that an eleven-year-old girl is the reincarnation of his own daughter, killed in a car crash eleven years earlier. Directed by Robert Wise, with Anthony Hopkins as "the believer".

Black Sunday - Starring Robert Shaw, Fritz Weaver, Steven Keats, Marthe Keller and Bruce Dern. Directed by John Frankenheimer. A suspense thriller with some political controversy. Super Bowl game and Goodyear blimp are very much part of this drama.

Carrie - Sissy Spacek impresses as a schoolgirl who discovers that she has telekinetic powers and uses them (unwisely) to wreck revenge on vindictive schoolmates.

Fun With Dick & Jane - A mixture of conterculture politics and madcap comedy. George Segal and Jane Fonda are Dick and Jane, married and living beyond their means; when he loses his executive job they turn to robbery. Directed by Ted Kotcheff.

Jabberwocky - Starring Monty Python stars Michael Palin, Max Wall, Ted Milton, Warren Mitchell. Directed by Terry Gilliam. Derived from Lewis Carroll's seven verse poem, Jabberwocky is Monty Python animator, Terry Gilliam's wacky vision.

The Late Show - Starring Art Carney, Lily Tomlin. Directed by Robert Benton. (Produced by Robert Altman). A romantic private-eye movie, it brings together a most mis-matched team of investigators: Ira is an over-Alka-Seltzered uncompromising gumshoe, Margo is an actress-designer-dope dealer-manager-cum-sleuth and unabashedly hip.

Nasty Habits - A movie of high wit and inspired silliness. Adapted from "The Abbess of Crewe", Muriel Spark's 1974 Watergate travesty set in a convent, the film features a coiffed little wolf pack - Glenda Jackson as Nixon, Geraldine Page and Anne Jackson as Haldeman and Ehrlichman and Sandy Dennis as their flunky, John Dean. Melina Mercuri is Kissinger and Anne Meara, who is such a brassy, good-humored top banana that everything she does is funny, as Gerald Ford.

Network - Television, Paddy Chayefsky says, is turning us into morons and humanoids; people have lost the ability to love. The cast of this messianic drama includes Faye Dunaway, William Holden, Peter Finch, Robert Duvall and Ned Beatty. Sidney Lumet directed.

The Pink Panther Strikes Again - Starring Peter Sellers; Herbert Lom, Burt Kwouk. Directed by Blake Edwards. The former Chief Inspector Dreyfus, committed to an insane asylum, pursues his nemesis, Chief Inspector Clouseau to the end. More than half the fun is getting there!

Rocky - A low-budget winner - a romantic fable about a Philadelphia palooka who gains his manhood, written by and starring Sylvester Stallone, who is repulsive one moment, noble the next. A funny and engaging picture directed by John G. Avildsen. Co-starring Talia Shire and Burgess Meredith.

King Kong - Remake of the classic yarn about the Big Ape who causes havoc in the Big Apple. Jessica Lange plays the apple of his eye.

Silver Streak - Gene Wilder hilariously involved with murderous crooks on a trans-America train.

Cross Of Iron - The German retreat from Russia in 1943 typifies the horrors of war and highlights the internal pressure on the leaders - James Coburn, James Mason, David Warner and Maximillian Schell.

The Front - An account of the show business blacklisting in the notorious McCarthy era with cashier Woody Allen giving his name to TV scripts actually written by a blacklisted friend.

Slap Shot - Fast, noisy, profane comedy set in the world of minor-league ice hockey. Directed by Roy Hill. Starring Paul Newman, who, as a player-coach, gives the performance of his life.

Mr. Billion - Terence Hill and Valerie Perrine star in this adventure of an Italian car mechanic who inherits a billion dollars and must sign for the legacy in San Francisco within 20 days. Directed by Jonathan Kaplan.

Bound for Glory - David Carradine stars as Woody Guthrie, songwriter and folk hero who struggled for life during the hardships of the 1930's. Directed by Hal Ashby.

Demon Seed - The computer takes on alarmingly human aspects and the ramifications are frightening. Starring Julie Christie, Fritz Weaver. Directed by Donald Cammell.

The Eagle Has Landed - Revelation of an attempt by daring German paratroopers to kidnap Winston Churchill. Starring Michael Caine, Donald Sutherland and Robert Duvall. Directed by John Sturges.

Rituals - The limits of human endurance and the challenges of survival are portrayed by Hal Holbrook, Lawrence Dane, Robin Gammell, Ken James and Gary Roineke. Directed by Peter Carter.

Star Wars - Interstellar combat against a powerful Galactic empire. Shares the same mind-boggling effects as 2001: A Space Oddyssey. Starring Alec Guinness, Peter Cushing, Carrie Fisher, Mark Hamill. Directed by George Lucas (of American Graffiti).

A Star Is Born - Streisand is the rising star and Kristofferson a fading one in a story of the contemporary rock scene.

Nickelodeon - Director Peter Bogdanovich leads us down memory lane in Hollywood with stars Tatum O'Neal, Ryan O'Neal, Burt Reynolds, Brian Keith and John Ritter. The struggles of the early movie industry are presented.

Twilight's Last Gleaming - In this fearsome plot involving infiltration of an American Strategic Air Command base, world's end may occur via triggering of deadly missiles if the President is not given as hostage. Stars are Burt Lancaster, Joseph Cotten, Melvyn Douglas, Richard Jaeckel, Richard Widmark and Paul Winfield. Directed by Robert Aldrich.

The Slipper and The Rose - Cinderella comes back to the screen in an enchanting musical production starring Richard Chamberlain, Gemma Craven, Dame Edith Evans and Kenneth More. Robert B. and Robert M. Sherman, the brothers who brought you the music of Mary Poppins and Chitty Chitty Bang Bang, wrote the score for this much-loved fairy tale. Directed by Bryan Forbes.

Raggedy Ann & Andy - Your lovable old friends are irresistable in a rollicking musical. Animator Richard Williams captures all the cuddlesome fun in this story.

The Enforcer - Clint Eastwood and Tyne Daly star as a supposedly ill-matched team which encounters its share of danger. Dirty Harry Callahan's new tour of duty proves to be more of a challenge than he thought. Directed by James Fargo.

The Sentinel - Supernatural suspense with awesome overtones of evil. Starring Christina Raines, Chris Sarandon, Deborah Raffin, John Carradine, Martin Balsam, Arthur Kennedy, Eva Gardner, Eli Wallach, Burgess Meredith.

Bugsy Malone - Jodie Foster and Scott Baio star in a charming musical gangster film with an all-child cast and a catchy, foot-tapping musical score by Paul Williams.

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In Production

Listing of films now being produced around the world

The Chicken Chronicles, (Walter Shenson Prods.) Shooting in Los Angeles, Beverly Hills. Producer: Walter Shenson. Director: Francis Simon. Cast: Phil Silvers, Ed Lauter, Lisa Reeves.

Convoy (EMI Films Production) Shooting in New Mexico. Producer: Robert Sherman, Director: Sam Peckinpah. Cast: Kris Kristofferson, Ali MacGraw, Burt Young, Ernest Borgnine.

Gauntlet (Malpaso Prods.) Shooting in Arizona, Nevada. Producer: Robert Daley. Director: Clint Eastwood. Cast: Clint Eastwood, Sondra Locke.

The Goodbye Girl, (Rastar Production) Shooting in MGM Studios, New York. Producer: Ray Stark. Director: Herbert Ross. Cast: Richard Dreyfuss, Marsha Mason, Quinn Cummings.

High Anxiety Shooting in San Francisco, Los Angeles. Producer-Director: Mel Brooks. Cast: Mel Brooks, Madeline Kahn, Cloris Leachman, Harvey Korman.

Io Ho Paura - Shooting in Rome. Producer: Luigi De Laurentiis. Director: Damiano Damiani. Cast: Gian Maria Volonte, Erland Josephson, Angelica Oppolito.

Mati (Allwyn Pictures Corp.-Aries-Sarkissian Production) Shooting in Los Angeles. Producer: Howard W. Koch. Director: Telly Savalas. Cast: Telly Savalas, Priscilla Barnes, Bob Basso.

The Photographer, (Columbia Pictures Production) Shooting in Paris, Boulogne Studios, Belgium. Director: Jean-Claude Tramont. Cast: Annie Girardot, Jacques Dutronc, Jean-Claude Brialy.

A Piece of The Action, (Verdon Prods.; First Artists) Shooting in Los Angeles, Chicago. Producer: Mel Tucker. Director: Sidney Poitier. Cast: Sidney Poitier, Bill Cosby, Denise Nicholas, James Earl Jones.

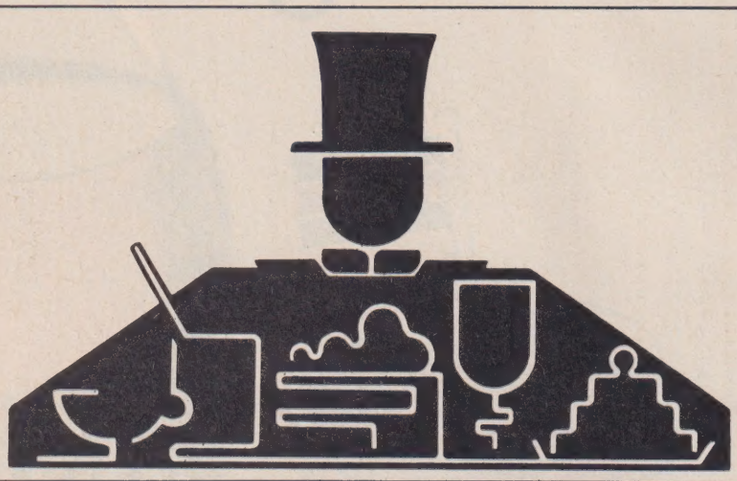
Pretty Baby - Shooting in New Orleans. Producer-Director: Louis Malle . Cast: Keith Carradine, Susan Sarandon.

Saturday Night (Saturday Night Production Co.) Shooting in New York. Producer: Robert Stigwood. Director: John Badham. Cast: John Travolta, Karen Gorney.

Straight Time (First Artists Production) Shooting in Los Angles, Folsom Prison. Producers: Stanley Beck, Tim Zinnemann. Director: Ulu Grosbard. Cast: Dustin Hoffman, Theresa Russell.

Superman (The Salkind Organization Production). Shooting in London, New York. Producers: Ilya Salkind, Pierre Spengler. Director: Richard Donner. Cast: Marlon Brando, Gene Hackman, Christopher Reeve.

The World's Greatest Lover, Shooting in Los Angeles. Producers: Gene Wilder, Terence Marsh, Chris Greenbury. Director: Gene Wilder. Cast: Gene Wilder, Carol Kane, Dom DeLuise.



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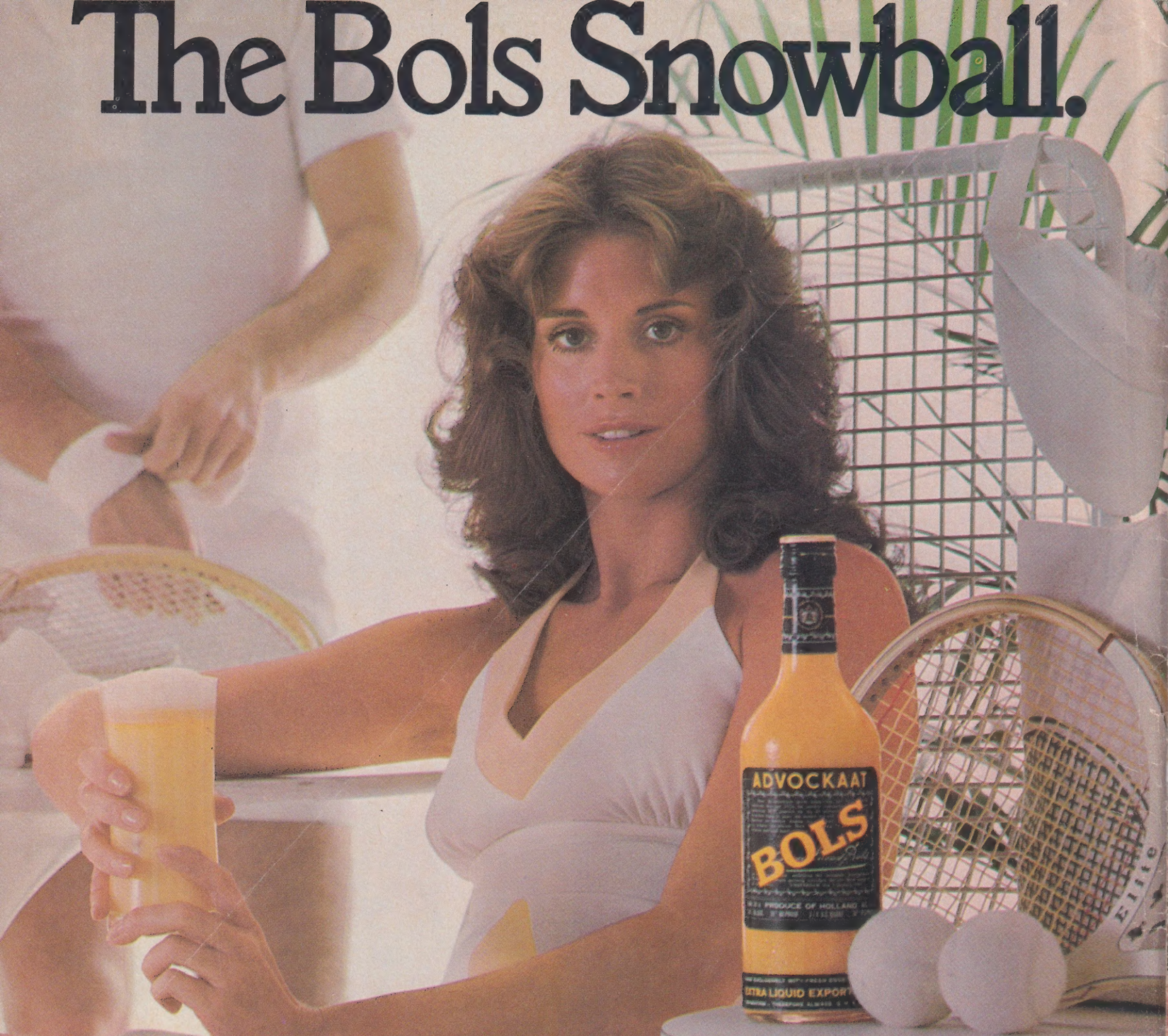

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